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CONCISE TEXT-BOOK ON THE RUDIMENTS OF MUSIC

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SIR FREDERICK BRIDGE, C.V.O., M A., Mus.D.

Organist of Westminster Abbey,

King Edward Professor of Music University of London.

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CONCISE TEXT-BOOK

ON THE

RUDIMENTS OF MUSIC

BY

JAMES SIMPSON

A COMPANION WORK TO
"QUESTIONS ON THE RUDIMENTS OF MUSIC"
BY THE SAME AUTHOR

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PREFACE

Owing to the success of his Question Books on the Rudiments of Music, the author offers this as a companion work to amplify the subject.

He has endeavoured to treat the subject in a way which will be clearly understood by students of all ages.

At the present time the candidates' elementary musical tests seem to touch the fringe of Harmony, and in compiling this work the author has kept that in view, his object being to make the book quite up to date, and easy to teach and to learn from.

Numerous examples are given, and a complete list of scales in all keys (including the enharmonic) is included.

The author acknowledges Dr. H. A. Harding's kind revision of the chapter on Musical Ornaments and Abbreviations; he also thanks Dr. C. J. Frost for writing the Modulating Chorale.

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THE RUDIMENTS OF MUSIC

CHAPTER I

NOTES, DOTS, AND RESTS

1. **Pitch** in music is the height or depth of a sound. When two notes which are not in unison are sounded together, the one must be higher or lower than the other. Therefore they differ in pitch.

2. **A Tone** and a note differ, inasmuch as a tone is a musical sound, whilst a note is a sign written on the stave. A tone is also a term which may be used to express a certain interval.

3. **Notes** are variously shaped in order to fix their exact length or duration, but their position on the lines, or in the spaces of the stave, does not affect their length.

Example 1.

Length and Shape of Notes.

*Breve,	or double note	
Semibreve,	or whole note	
Minim,	or half note	
Crotchet,	or quarter note	
Quaver,	or eighth note	
Semiquaver,	or sixteenth note	
Demisemiquaver,	or thirty-second note	
Semidemisemiquaver,	or sixty-fourth note	

* The Breve is now rarely found except in old church music.

EXAMPLE 2.

LIST OF NOTES AND THEIR RELATIVE VALUES.

A Breve, is equal to or or or etc.

A Semibreve, is equal to or or or etc.

A Minim, is equal to or or or etc.

A Crotchet, is equal to or or or

A Quaver, is equal to or or

A Semiquaver, is equal to or

A Demisemiquaver, is equal to

4. **Dots** are used for increasing the value of notes, but there are two ways by which a sound can be lengthened :

(1) By placing a dot or dots after the note, thus: or

(2) By binding two or more notes together with a TIE or BIND, which is identical with a slur . When a slur is over or under notes of different pitch, thus : they are not tied.

5. A dot placed after a note increases its length one half. A dotted semibreve ( ) is equal in value to a semibreve and a minim ( ) tied together.

EXAMPLE 3.

is equal to

" "

" "

" "

6. A double dot increases the value of a note or rest three quarters :

EXAMPLE 4.

is equal to

" "

" "

7. Notes may be further lengthened by the use of dots ; each succeeding dot increases the value by only half as much as the immediately preceding dot.*

* It is rare that more than two dots are used.

8. No note can be doubled by the use of dots.

9. **Rests** are marks of silence, the following being the signs used :

Example 5.

Breve rest	or	equivalent to a double note	
Semibreve rest		equivalent to a whole note	
Minim rest		equivalent to a half note	
Crotchet rest	or	equivalent to a quarter note	
Quaver rest		equivalent to an eighth note	
Semiquaver rest		equivalent to a sixteenth note	
Demisemi-quaver rest		equivalent to a thirty-second note	
Semidemisemi-quaver rest		equivalent to a sixty-fourth note	

10. The value of rests may be increased by dots being placed after them in like manner as the notes.

Example 6.

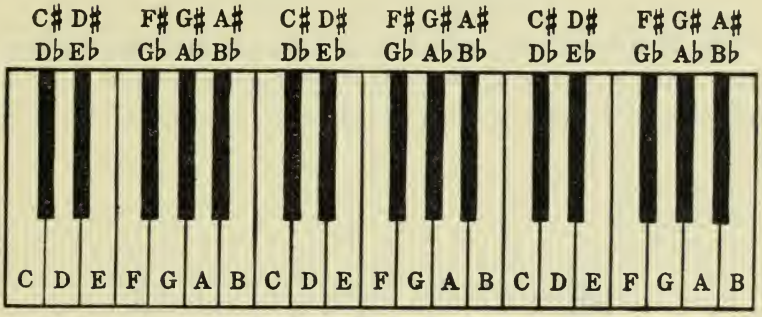
is equal to is equal to

" "

CHAPTER II

SHARPS, FLATS, AND NATURALS

SKETCH OF A SECTION OF THE PIANOFORTE KEYBOARD SHOWING THE SHARPS, FLATS, AND NATURALS.

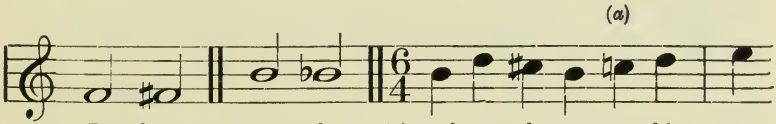


11. **A Sharp** ♯ placed before a note, raises it a semitone in pitch. **A Semitone** is the distance in sound from any Pianoforte key to its very next, and a tone to the next but one.

12. **A Flat** ♭ placed before a note, lowers it a semitone in pitch.

13. **A Natural** ♮ restores a note which has previously been played sharp, or flat, to its original pitch.

EXAMPLE 7.

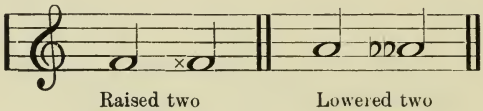


Raised a semitone — Lowered a semitone. — (a) A sharpened note restored by a natural to its original pitch.

14. **A Double Sharp** × placed before a note, raises it two semitones or a whole tone.

15. **A Double Flat** 𝄫 placed before a note, lowers it two semitones.

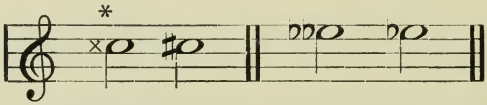
EXAMPLE 8.



Raised two semitones. Lowered two semitones.

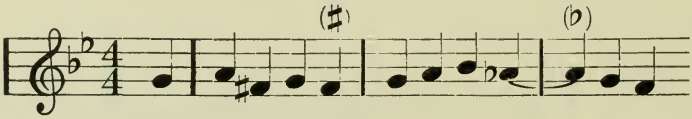
16. A doubly sharpened note can be lowered a semitone with a single ♯, or a doubly flattened note can be raised a semitone with a single ♭ before the following note.

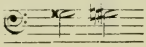
EXAMPLE 9.



Doubly sharpened note lowered a semitone. Doubly flattened note raised a semitone.

17. **An Accidental** is a sharp, double sharp, flat, double flat, or natural which does not belong to the scale of the key indicated by the key signature. The effect of an accidental continues to the end of the bar in which it occurs unless it is contradicted by another accidental, or unless the note to which it applies is tied to a note of the same pitch in the following bar :



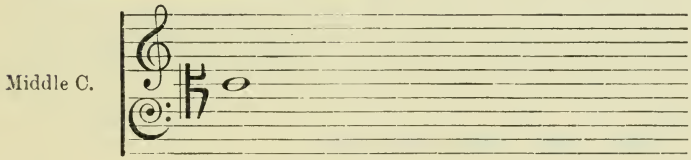
* The old-fashioned way was  .

CHAPTER III

STAVES AND CLEFS

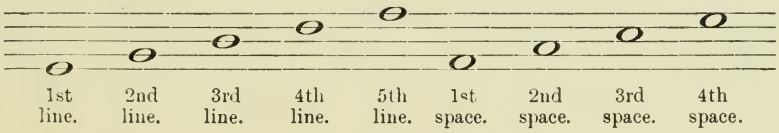
18. **The Great Stave (Staff)** used in former times consisted of eleven lines, the "Middle C" line corresponding with the pitch of the C clefs referred to in this chapter. In later times the Great Stave was abandoned in favour of its upper five lines being used as a separate treble stave, and the lower five lines as a bass stave. By this arrangement the music is far easier to read than when the notes were spread over a stave consisting of eleven lines :

EXAMPLE 10.



THE MODERN STAVE.

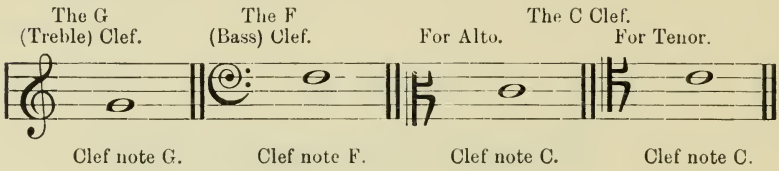
EXAMPLE 11.



19. **Clefs** are used for fixing the alphabetical names of the notes on the stave, three of which are in general use—viz., the G, F, and C clefs.*

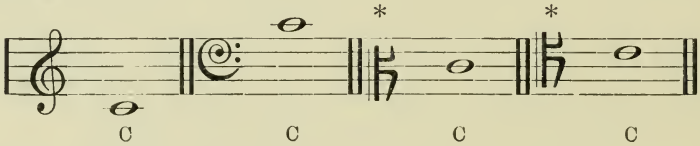
* This last is seldom used for Pianoforte music.

EXAMPLE 12.



20. **Middle C.**—It should be clearly understood that the C line on the Alto and Tenor staves corresponds in pitch with the note called the "Middle C" on the Treble and Bass staves—*i.e.* :

EXAMPLE 13.

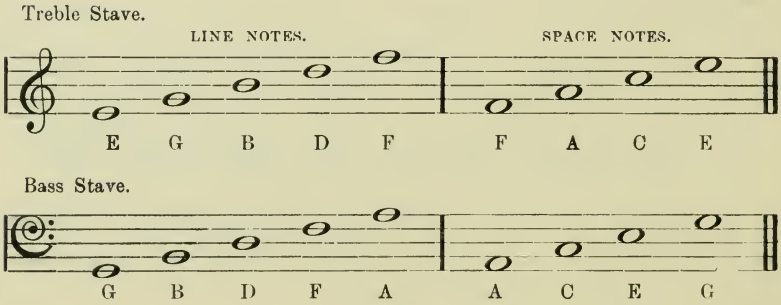


The above notes are all exactly the same pitch.

21. The first seven letters of the Alphabet, A, B, C, D, E, F, G, are used for naming musical sounds.

The Treble and Bass Staves.

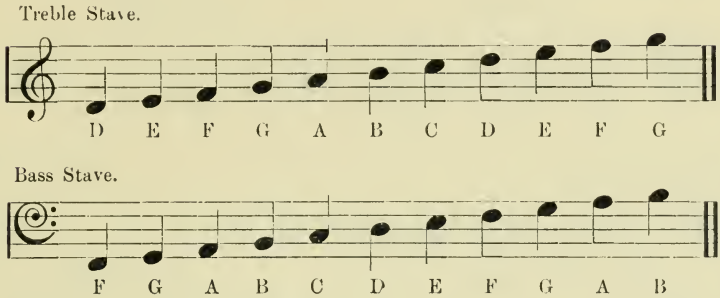
EXAMPLE 14.



* The C Clef is always on the 3rd line for Alto, and on the 4th line for Tenor.

The Treble and Bass notes consecutively written :

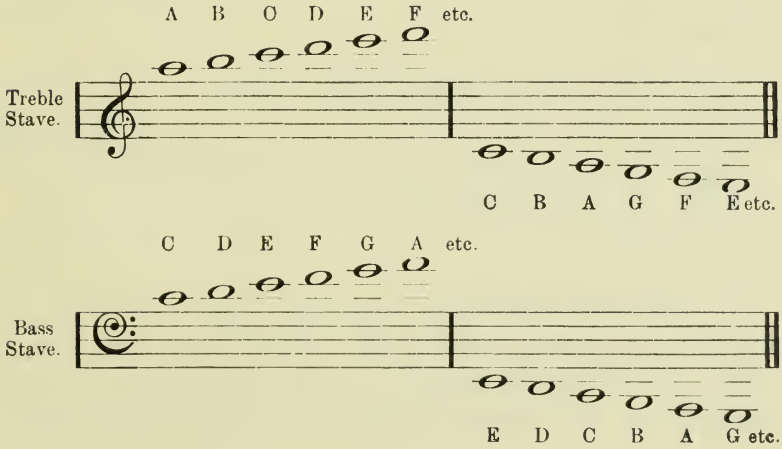
EXAMPLE 15.



The stems of notes should be written upwards on the right of the notes which are below the middle line of the stave, and downwards on the left of the notes which are above the middle line. (See Ex. 15.)

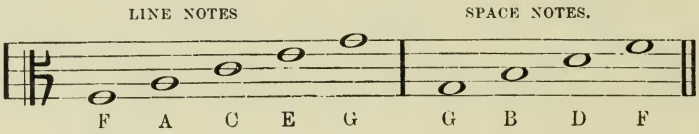
22. **Leger Lines.**—High and low pitched notes are written above and below the stave, on and between what are called leger lines.

EXAMPLE 16.



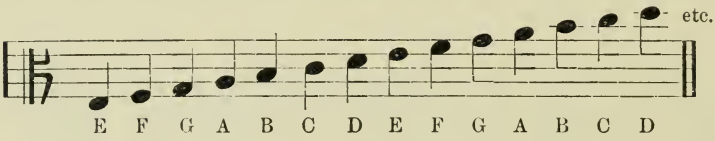
The Alto Stave.

Example 17.



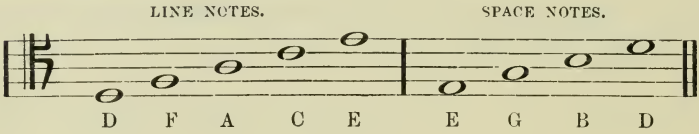
Example 18.

The Alto notes consecutively written :



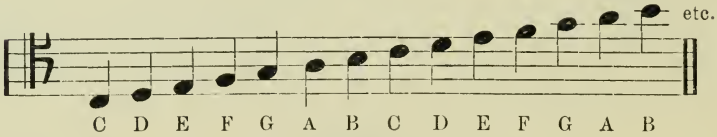
The Tenor Stave.

Example 19.



Example 20.

The Tenor notes consecutively written :

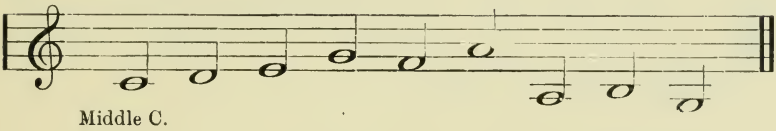


23. **Several Clefs** are employed with the object of bringing the notes required for certain voices or instruments on the stave adapted to the pitch of the part assigned to it, thereby avoiding the use of leger lines.

The comparative relationship of pitch between these clefs will here be seen by the melody written in the treble clef being also shown at the same pitch in other clefs.

Melody beginning on the note called Middle C :

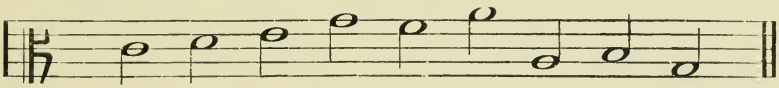
EXAMPLE 21.



The same melody written on the Alto, Tenor and Bass staves at the same pitch :

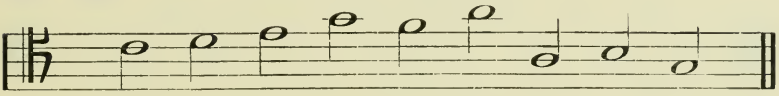
EXAMPLE 22.

Alto Stave.



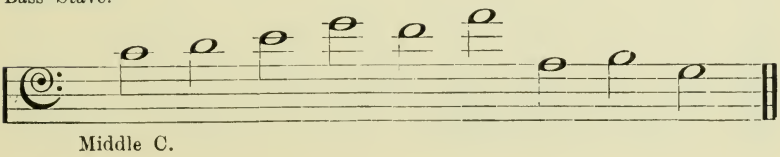
EXAMPLE 23.

Tenor Stave.



EXAMPLE 24.

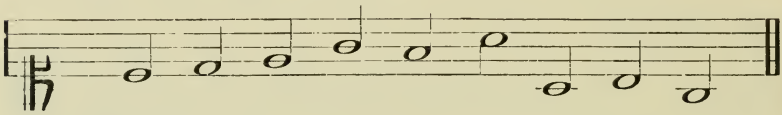
Bass Stave.



24. The same written at the same pitch on staves having clef notes which are now obsolete:

EXAMPLE 25.

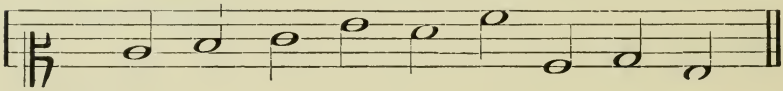
Soprano Stave. (See Soprano Stave, p. 77.*)



Clef note C.

EXAMPLE 26.

Mezzo-Soprano Stave.

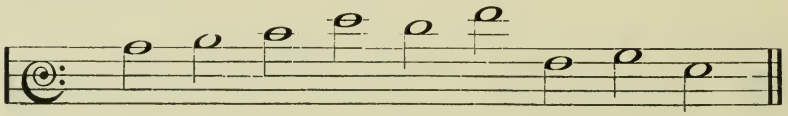


Clef note C.

EXAMPLE 27.

Baritone Stave.

F Clef.



C

25. **Ottava** (*8va*).—In order to avoid the use of many leger lines this term, or its Italian abbreviation, *8va*, may be written above the stave to show that the notes as far as the dots continue are to be played an OCTAVE (eight notes) higher than written and when below the stave an octave lower:

EXAMPLE 28. EXAMPLE 29.

Written. 8*va*.....

8*va*.. .....

Played.

26. The figure 8 written under certain notes indicates that the octaves have to be played with them :

EXAMPLE 30.

Written.

8 8 8 8 8 8 8

Played.

27. **Loco.**—This word sometimes occurs at the place where the effect of the sign, 8*va*, finishes, and the notes are then played at the pitch at which they are written :

EXAMPLE 31.

8*va*..... *loco.*

28. **Enharmonic Change.**—When the name of a note is altered on paper but the pitch on the Pianoforte remains exactly the same, it is called an enharmonic change. There are eleven pianoforte keys (white and black) in each octave of notes which bear three alphabetical letter names, whilst the remaining one can have but two names only—viz., G♯, and A♭. (See below.*)

Example 32.

B♯,	C,	D♭♭,	are one and the same sound.		
B×,	C♯,	D♭,	,,	,,	,,
C×,	D,	E♭♭,	,,	,,	,,
D♯,	E♭,	F♭♭,	,,	,,	,,
D×,	E,	F♭,	,,	,,	,,
E♯,	F,	G♭♭,	,,	,,	,,
E×,	F♯,	G♭,	,,	,,	,,
F×,	G,	A♭♭,	,,	,,	,,
*	G♯,	A♭,	,,	,,	,,
G×,	A,	B♭♭.	,,	,,	,,
A♯,	B♭,	C♭♭,	,,	,,	,,
A×,	B,	C♭,	,,	,,	,,

CHAPTER IV

SCALES, KEY SIGNATURES,

AND THE TECHNICAL NAMES FOR THE DEGREES OF THE SCALE

29. **A Scale** is a succession of sounds ascending or descending by degrees from the starting note or key-note to its octave above or below. The name of the scale is defined by the position of the tones and semitones.

30. **Technical Names** for the degrees of the scale :

1st (Key-note), Tonic.	5th, Dominant.
2nd, Supertonic.	6th, Submediant.
3rd, Mediant.	7th, Leading-note.
4th, Subdominant.	8th, Tonic.

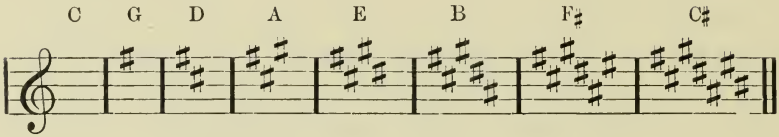
31. There are three kinds of scales--viz., Major, Minor, and Chromatic. Of the Minor there are two varieties—Harmonic and Melodic.

32. **Key Signature.**—The sharps or flats placed at the beginning of a musical composition are called the key signature, the exception being the key of C Major, in which there are no sharps or flats, and the key of A Minor, its relative minor key (Par. 34), in which an accidental sharp occurs as the leading-note (Par. 30).

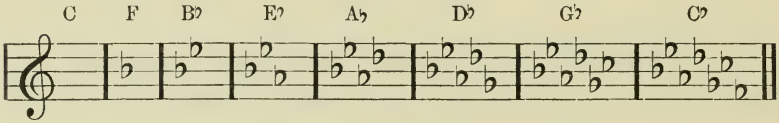
33. In key signatures the sharps follow each other in fifths upwards : F♯, C♯, G♯, D♯, A♯, E♯, B♯, whilst in keys with flats the order is reversed, the flats following each other in fifths downwards : B♭, E♭, A♭, D♭, G♭, C♭, F♭.

MAJOR KEY SIGNATURES

Example 33.

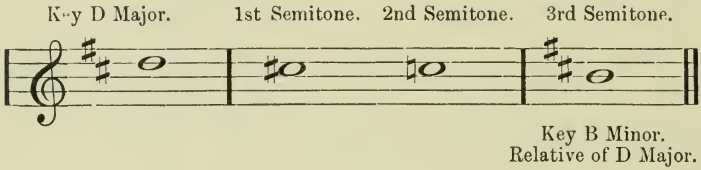


Example 34.



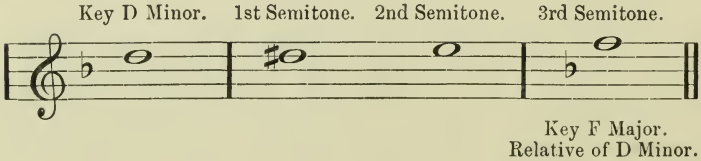
34. **A Relative Minor** key is called "Relative" because it has the same key signature as its major, and its key-note is found three semitones lower than the latter.

Example 35.



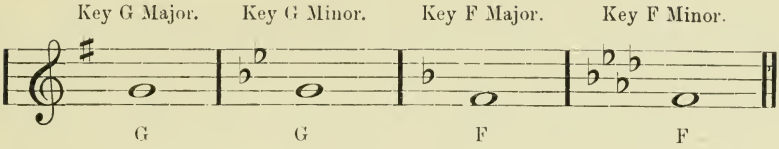
35. **A Relative Major** key has the same key signature as any given minor key, and its key-note is found three semitones higher than the latter.

Example 36.



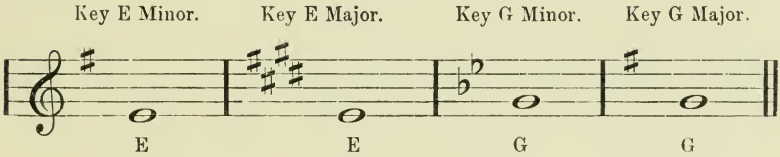
36. **A Tonic Minor** key bears the same letter name for its Tonic (or key note) as any given major key, but it has a different key signature.

Example 37.



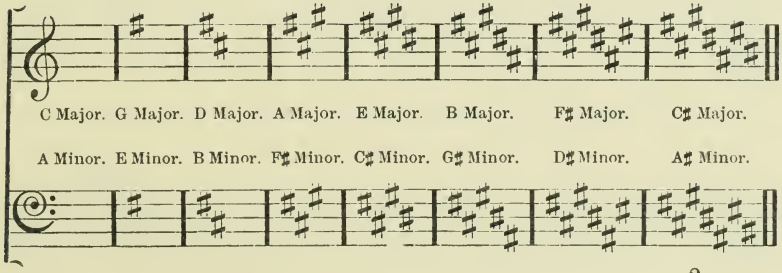
37. **A Tonic Major** key bears the same letter name as any given minor key, but it has a different key signature. A Tonic Major key has always three sharps more or three flats less (in the signature) than the Tonic Minor key.

Example 38.

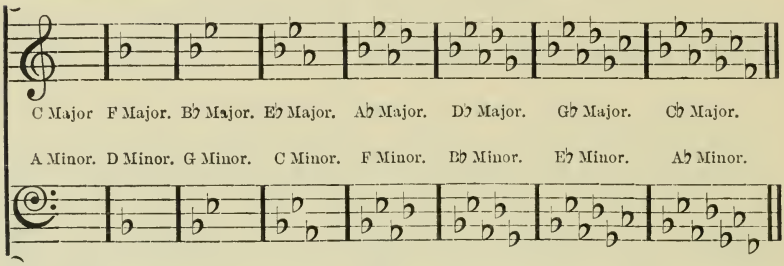


Related Key Signatures. (Read perpendicularly.)

Example 39.



EXAMPLE 40.



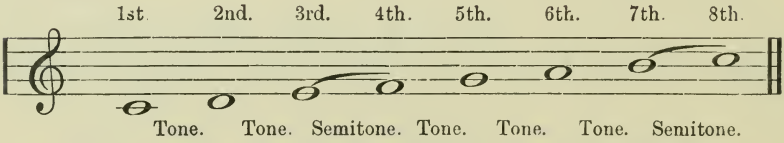
38. **Diatonic Scale.**—There are two kinds of diatonic scales—viz., Major and Minor, which consist of tones and semitones, the alphabetical name of each note being changed at every step. An exception to this rule is, however, found in the harmonic minor scale, in which an augmented second (Par. 59) occurs between the 6th and 7th notes (Par. 41).

39. **The Major Scale.**—In the major scale the semitones occur between the 3rd and 4th and 7th and 8th notes, ascending and descending, whilst whole tones are found between the 1st and 2nd, 2nd and 3rd, 4th and 5th, 5th and 6th, and 6th and 7th notes.

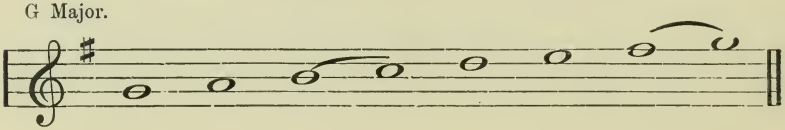
Major scales in sharps beginning with the open key of C :

EXAMPLE 41.

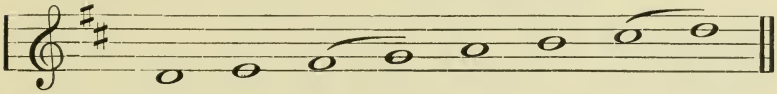
C Major.



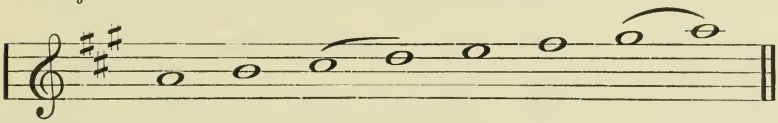
G Major.



D Major.

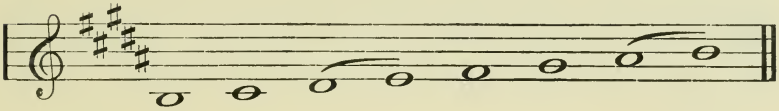


A Major.

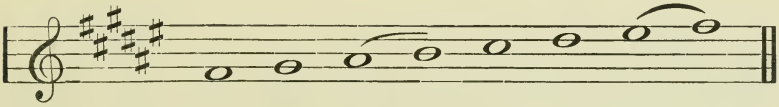


E Major.

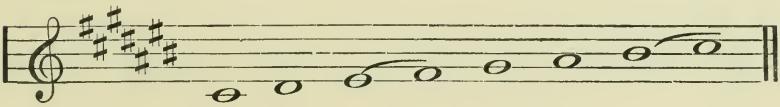
B Major.



F♯ Major.



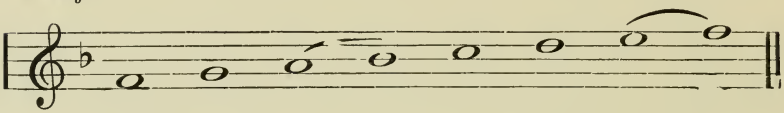
C♯ Major.



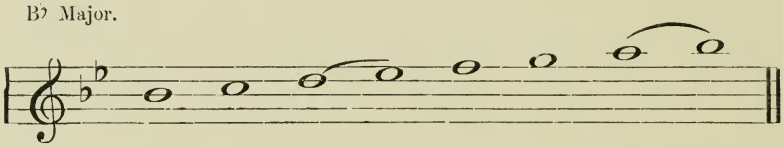
The Major Scales with flats :

EXAMPLE 42.

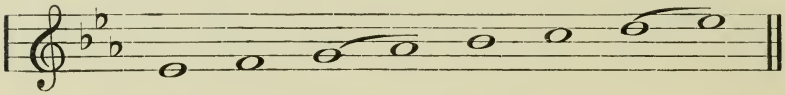
F Major.



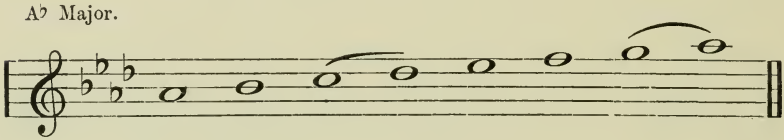
B♭ Major.



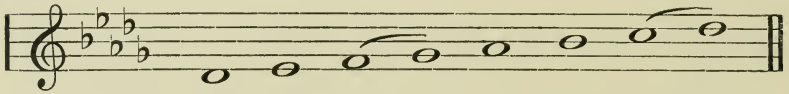
E♭ Major.



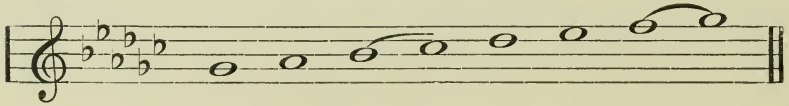
A♭ Major.



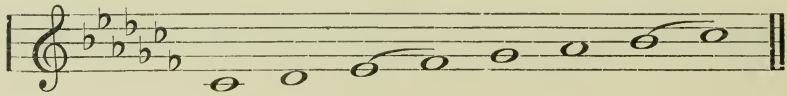
D♭ Major.



G♭ Major.



C♭ Major.



40. **Minor Scale.**—There are two forms of the minor scale—viz., the Harmonic and the Melodic.

41. **The Harmonic Minor Scale.**—The difference between the major and the harmonic minor scale is—

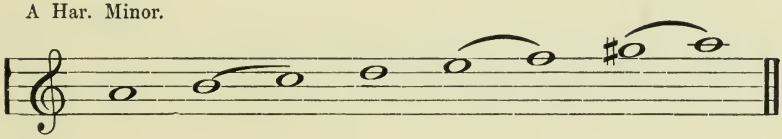
> The major scale has a MAJOR third and a MAJOR sixth (Par. 57) whilst the harmonic minor scale has a MINOR third and a MINOR sixth (Par. 58).

In the harmonic minor scale the semitones occur between the 2nd and 3rd, 5th and 6th, and 7th and 8th notes, ascending and descending, and, as previously mentioned, an augmented second (Par. 59) occurs between the 6th and 7th notes. As its name implies, this scale is used for harmonic purposes; that is, the notes of which the scale consists, are used for constructing chords, notes in combination, sounding together. In the chapter on Triads (p. 78) the student will find chords used for this purpose, both in the major and the harmonic minor key. He will, however, learn how and under what conditions he may make use of these chords, *after* he has gained a thorough knowledge of the Rudiments of Music.

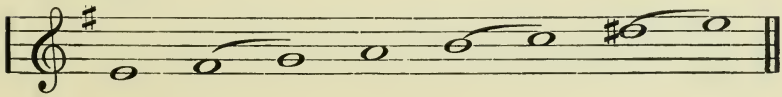
The Harmonic Minor Scales with sharps :

EXAMPLE 43.

A Har. Minor.

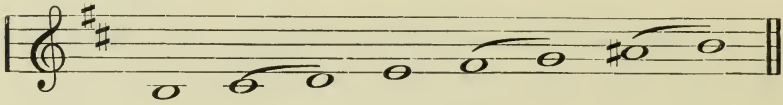


E Har. Minor.

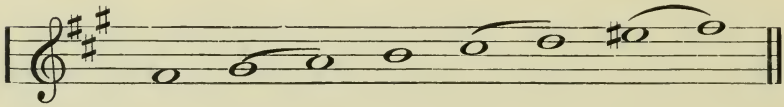


EXAMPLE 43—*continued:*

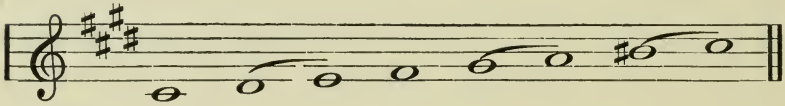
B Har. Minor.



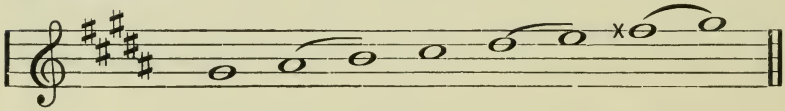
F♯ Har. Minor.



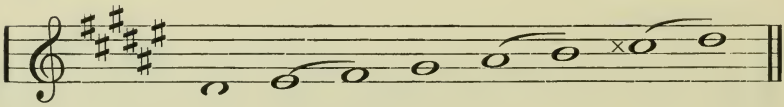
C♯ Har. Minor.



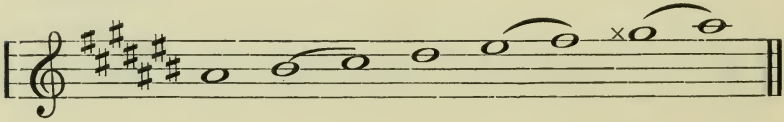
G♯ Har. Minor.



D♯ Har. Minor.



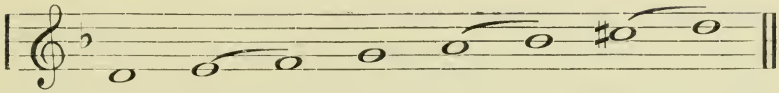
A♯ Har. Minor.



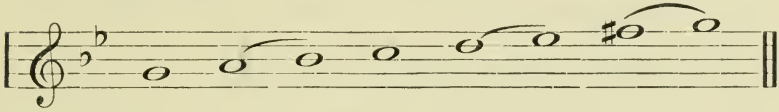
The Harmonic Minor Scales with flats:

EXAMPLE 44.

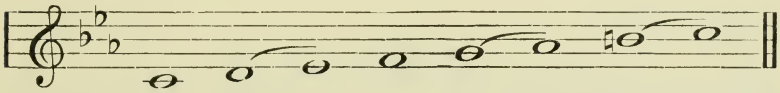
D Har. Minor.



G Har. Minor

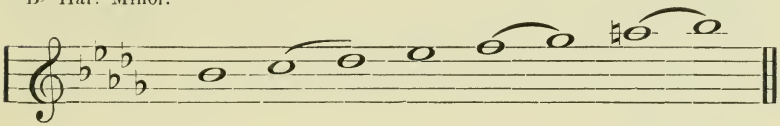


C Har. Minor.

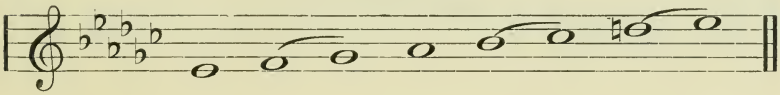


F Har. Minor.

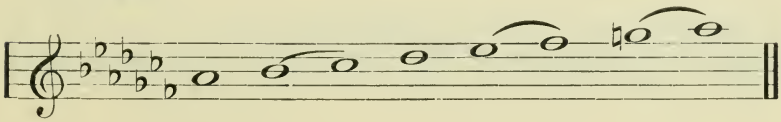
B♭ Har. Minor.



E♭ Har. Minor.



A♭ Har. Minor.

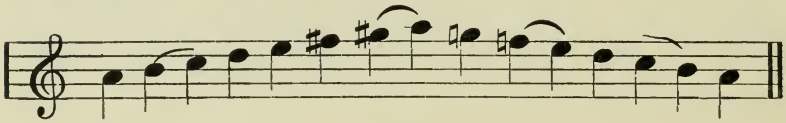


42. **The Melodic (or Arbitrary) Minor Scale** is used for melodic purposes—that is, for the writing of melodies, progressions of single sounds, songs, instrumental solos, or single parts in orchestral or vocal scores. The word "Arbitrary" applies to this scale owing to its major 6th and 7th in the ascending form being arbitrarily altered to a minor 7th and 6th in the descending portion, with the object of securing smoothness and to avoid the use of the augmented 2nd in melody. (Par. 59.)

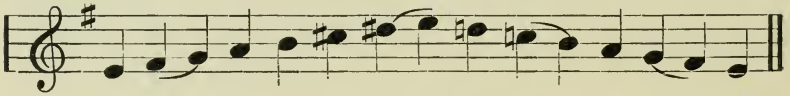
The Melodic Minor Scales with sharps:

Example 45.

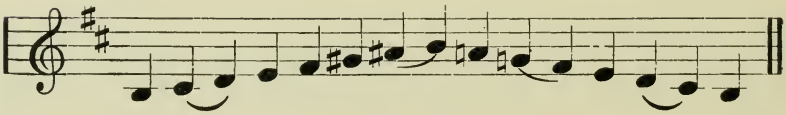
A Mel. Minor.



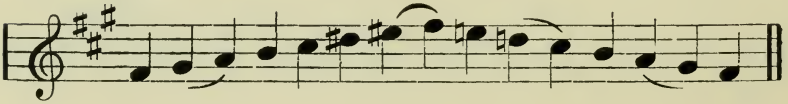
E Mel. Minor.



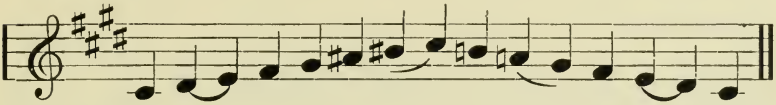
B Mel. Minor.



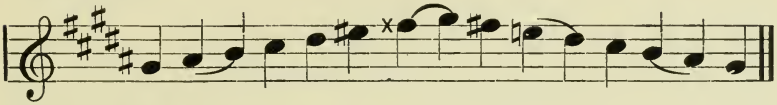
F♯ Mel. Minor.



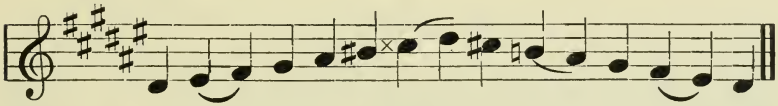
C♯ Mel. Minor



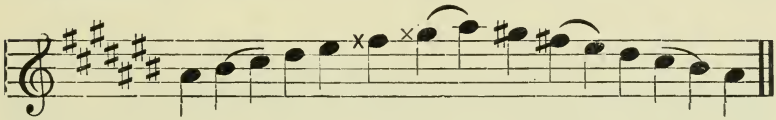
G♯ Mel. Minor.



D♯ Mel. Minor.



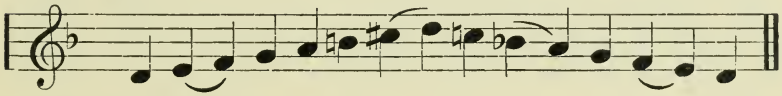
A♯ Mel. Minor.



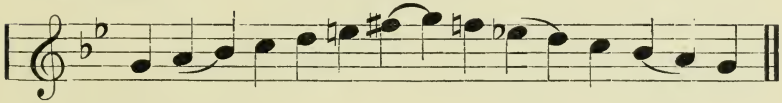
The Melodic Minor Scales with flats:

Example 46.

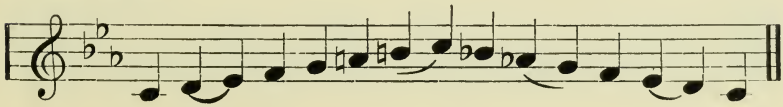
D Mel. Minor.



G Mel. Minor.

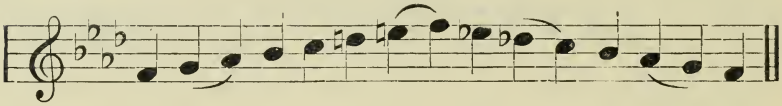


C Mel. Minor.

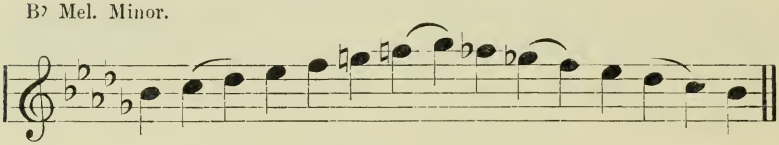


EXAMPLE 46—*continued.*

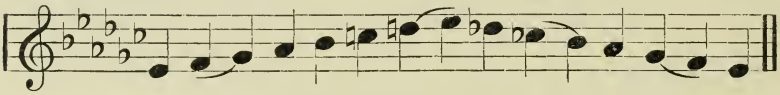
F Mel. Minor.



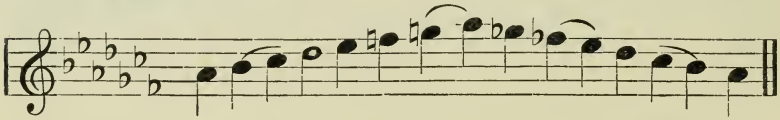
B♭ Mel. Minor.



E♭ Mel. Minor.



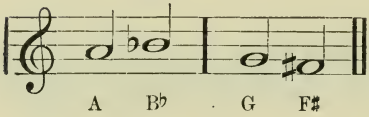
A♭ Mel. Minor.



43. **Diatonic and Chromatic Semitones.**—The names of the two notes which form a DIATONIC SEMITONE bear a different letter name, such as C to D, D to E♭. They may occur between two notes of a Diatonic or Chromatic Scale, but the two notes forming a CHROMATIC SEMITONE have the same letter name, such as F to F♯, B to B♭, which can only occur in the Chromatic Scale. (Par. 54.)

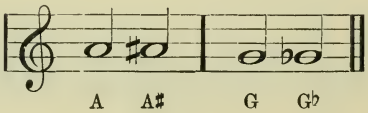
EXAMPLE 47.

Diatonic Semitones.



EXAMPLE 48.

Chromatic Semitones.

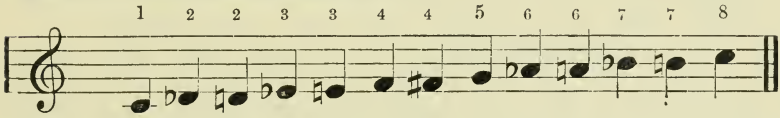


44. **The Chromatic Scale** consists of a succession of semitones. There are two forms of this scale, the Harmonic and the Melodic.

45. **The Harmonic Chromatic Scale** consists of the whole of the notes found in the Major, and both forms of the Minor Scale, with the addition of the minor second and the augmented fourth (Par. 59). The first and fifth letter names are used once only, whilst the five other ones each occur twice.

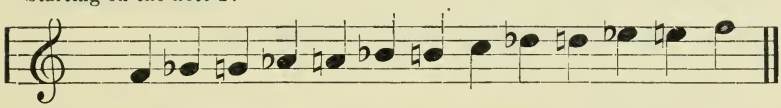
EXAMPLE 49.

Harmonic Chromatic Scale starting on C.



EXAMPLE 50.

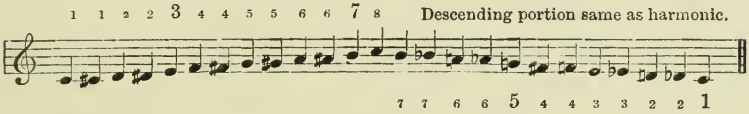
Starting on the note F.



46. **The Melodic Chromatic Scale** contains all the notes of the harmonic form of this scale, but differs in notation, the third and seventh letter names in the *ascending* part being used once, whilst the rest occur twice. The descending portion is identical with the harmonic form.

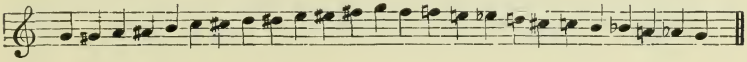
EXAMPLE 51.

Melodic Chromatic Scale starting on C.



EXAMPLE 52.

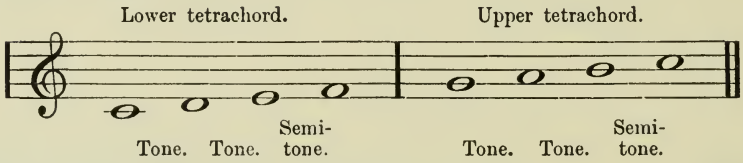
Starting on G.



47. **A Tetrachord** is a series of four diatonic sounds, beginning on the tonic or dominant of any major scale. Every major scale consists of an upper and a lower tetrachord. The whole tones are between the 1st and 2nd, and the 2nd and 3rd notes, whilst a semitone occurs between the 3rd and 4th notes.

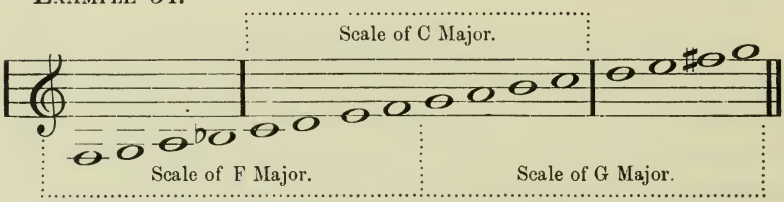
EXAMPLE 53.

Scale of C Major.



48. The upper tetrachord of every major scale forms the lower tetrachord of the scale a fifth higher, whilst the lower tetrachord of every major scale forms the upper tetrachord of the scale a fifth lower:

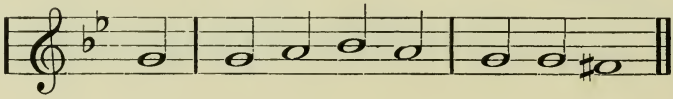
EXAMPLE 54.



NAMING THE KEY SIGNATURE
OF A GIVEN MELODY.

49. To decide whether music is in the major key, look at the recurrences of the 5th, or dominant Par. (30). If that is raised a semitone by an accidental, the key is the relative minor:

(Windsor.)



CHAPTER V

INTERVALS AND THEIR INVERSIONS

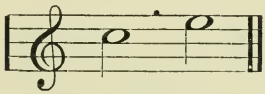
50. An interval is the distance between two notes or sounds, such as C to C♯ or C to D. Intervals are generally counted upwards—that is, from the lowest, or bass note.

51. **A Melodic Interval** consists of two sounds heard in succession, the one after the other.

52. **A Harmonic Interval** consists of two notes sounding together.

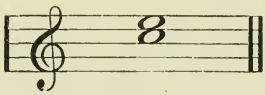
EXAMPLE 55.

A Melodic Interval.



EXAMPLE 56.

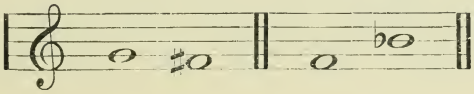
A Harmonic Interval.



53. **Diatonic Intervals** (Par. 38).—Two notes or sounds having separate alphabetical names, which occur in a diatonic scale, are called a diatonic interval. The following notes are parts of the diatonic scales of G and F Major respectively. They are therefore diatonic intervals.

EXAMPLE 57.

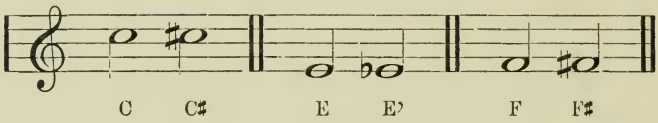
Key G Major. Key F Major.



54. **Chromatic Intervals.**—Two notes having the same alphabetical name, which may be found in the chromatic scale, are called a chromatic interval.

EXAMPLE 58.

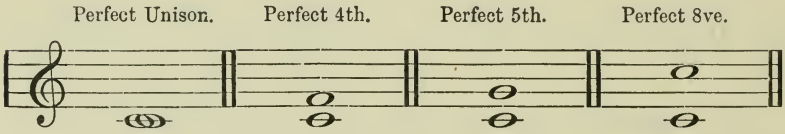
Chromatic Intervals.



55. Intervals are divided into five classes—viz., PERFECT, MAJOR, MINOR, AUGMENTED, and DIMINISHED.

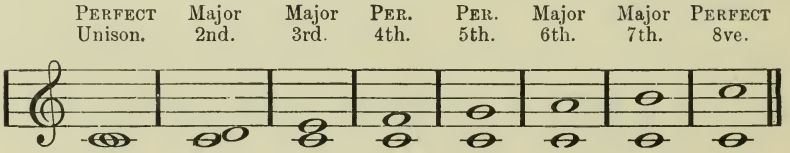
56. **Perfect Intervals** are called perfect because they remain perfect when inverted. They are the unison, fourth, fifth, and eighth.

EXAMPLE 59.



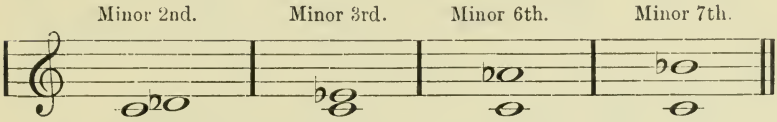
57. **Major Intervals.** Every note above the keynote in a major scale is either major or perfect.

EXAMPLE 60.



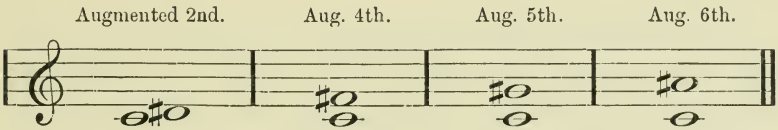
58. **A Minor Interval** is a chromatic semitone smaller than a major interval.

EXAMPLE 61.



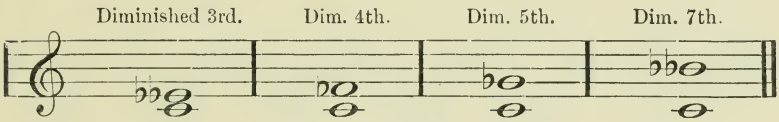
59. **An Augmented Interval** is a chromatic semitone larger than a major or perfect interval.

EXAMPLE 62.



60. **A Diminished Interval** is a chromatic semitone smaller than a minor or perfect interval.

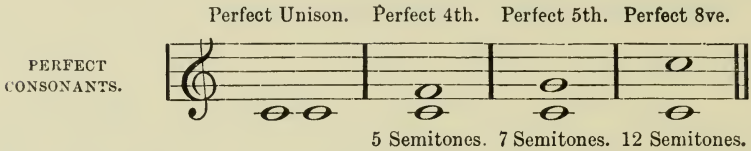
EXAMPLE 63.



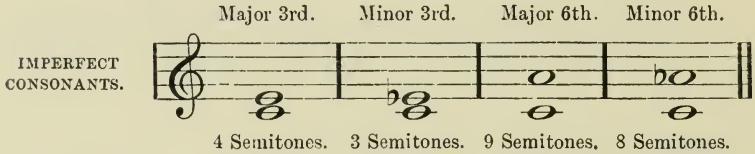
61. The various kinds of intervals are divided into two classes—Consonant and Dissonant.

62. **A Consonant Interval** satisfies the ear, and does not require to be followed by another sound. There are two classes of consonant intervals—viz., PERFECT and IMPERFECT. The former are the perfect unison, fourth, fifth, and octave. The IMPERFECT CONSONANTS are the major and minor third, and the major and minor sixth.

EXAMPLE 64.



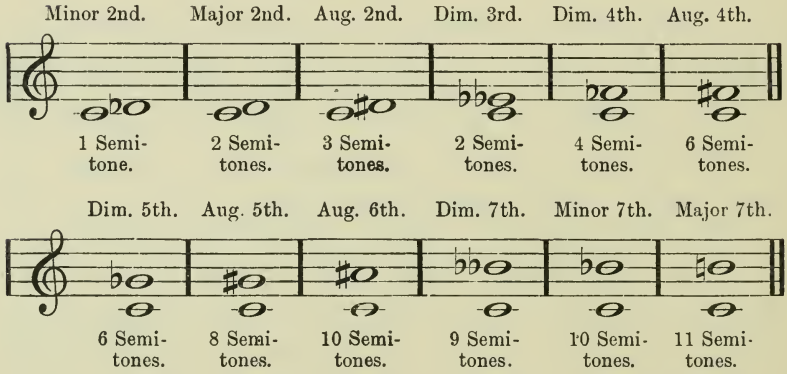
EXAMPLE 65.



63. **A Dissonant Interval** is unsatisfactory to the ear, and needs to be followed by a chord in which the interval is resolved. Seconds, sevenths, and all diminished and augmented intervals are dissonant.

EXAMPLE 66.

DISSONANT INTERVALS.

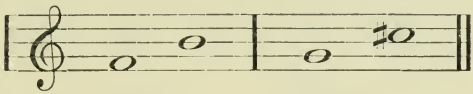


64. **Tritone.**—The interval of an augmented fourth, which occurs between the fourth and seventh notes of the major, harmonic minor, and the ascending portion of

the melodic minor scale, is called a tritone, owing to its containing three whole tones. When used in a scale to which it belongs, it is a diatonic interval.

Example 67.

Tritones.



Key C. Key D.

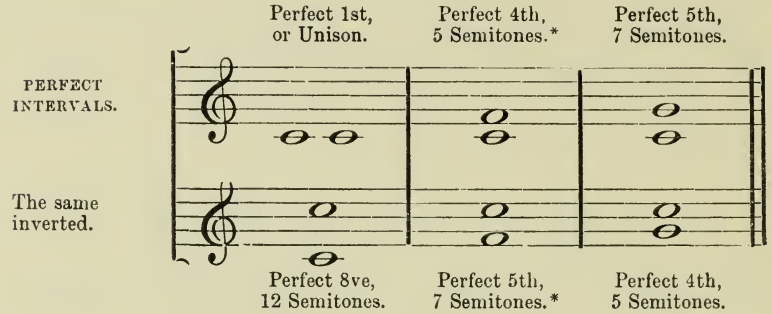
65. The student should write the consonant and dissonant intervals named above the notes G, F, D, B♭, etc., and test his answers by counting the semitones between each interval. Another rule for determining an interval above a given note is by taking the lower note as a tonic, or key note. The intervals from this note to any of the notes of the major scale are either perfect or major. Thus, in the scale of C major, C to D is a major second, C to E a major third, C to G a perfect fifth, etc. Therefore, to find, say, the minor sixth from C, first name the major sixth, A♮, then lower this note a chromatic semitone to A♭ to make it a minor sixth. By applying this rule, other intervals may easily be found.

66. **Inverted Intervals.**—An interval may be inverted by placing the higher note an octave lower, or the lower note an octave higher.

To find out what an interval becomes when inverted, subtract the number of the original interval from 9 ; the remainder will be the numerical number of the inverted interval. For instance, 4 subtracted from 9 leaves 5, this being the numerical number after inversion.

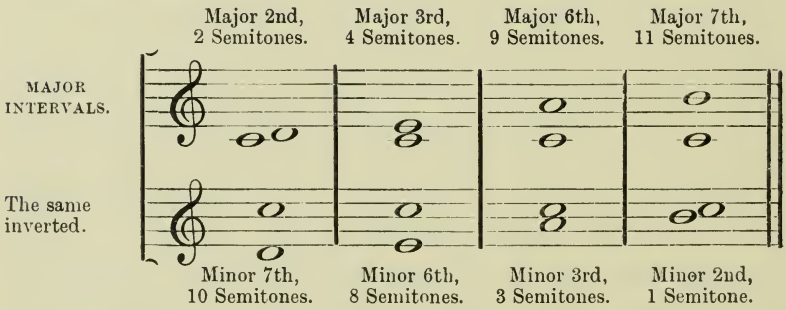
Perfect intervals remain perfect when inverted.

EXAMPLE 68.



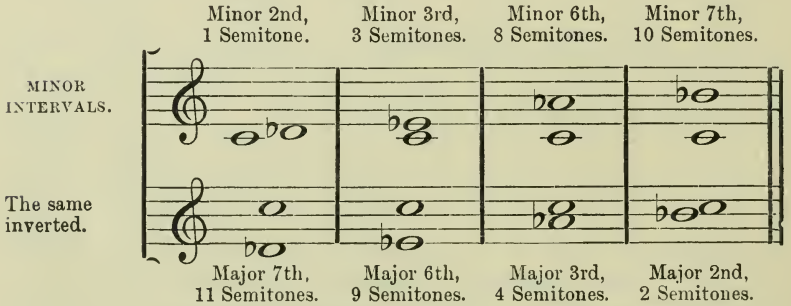
67. Major intervals become minor when inverted.

EXAMPLE 69.



68. Minor intervals become major when inverted.

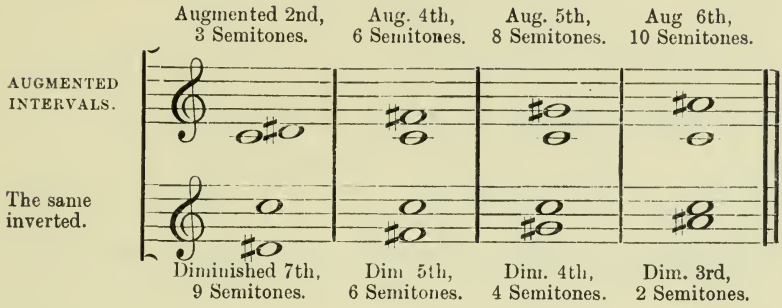
EXAMPLE 70.



* It will be seen that the number of semitones in an interval added to the number in its inversion make a total of twelve, this being the number of semitones in a complete octave.

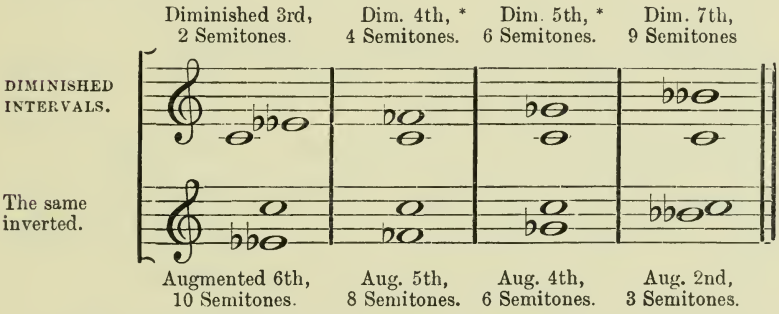
69. Augmented intervals become diminished when inverted.

EXAMPLE 71.



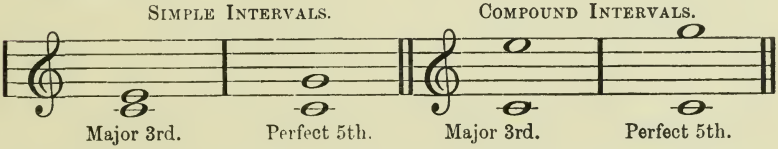
70. Diminished intervals become augmented when inverted.

EXAMPLE 72.



71. **Simple Intervals** are within the compass of an octave, whilst **Compound Intervals** exceed the octave.

EXAMPLE 73.



* The student is again reminded that diminished 4ths and 5ths are only ONE semitone smaller than perfect 4ths and 5ths.

Table of Intervals, with their Inversions.

			Inversion.	
Minor	2nd,	Dissonant interval,	Major	7th
Major	2nd,	Dissonant ,,	Minor	7th
Augmented	2nd,	Dissonant ,,	Diminished	7th
Diminished	3rd,	Dissonant ,,	Augmented	6th
Minor	3rd,	Imperfect consonant,	Major	6th
Major	3rd,	Imperfect ,,	Minor	6th
Diminished	4th,	Dissonant interval,	Augmented	5th
Perfect	4th,	Perfect consonant,	Perfect	5th
Augmented	4th,	Dissonant interval,	Diminished	5th
Diminished	5th,	Dissonant ,,	Augmented	4th
Perfect	5th,	Perfect consonant,	Perfect	4th
Augmented	5th,	Dissonant interval,	Diminished	4th
Minor	6th,	Imperfect consonant,	Major	3rd
Major	6th,	Imperfect ,,	Minor	3rd
Augmented	6th,	Dissonant interval,	Diminished	3rd
Diminished	7th,	Dissonant ,,	Augmented	2nd
Minor	7th,	Dissonant ,,	Major	2nd
Major	7th,	Dissonant ,,	Minor	2nd
Perfect	8th,	Perfect consonant,	Perfect unison	

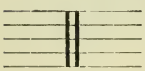
CHAPTER VI

TIME, TIME SIGNATURES, AND THE BARRING OF GIVEN PASSAGES

72. Keeping time in the performance of a piece of music is the giving to every sound or silence its proportionate duration, as indicated by the note or rest used for that purpose.

73. **Bar Lines** are used for dividing the notes into uniform bars, or measures, the space or characters between the vertical lines being called the bar.

74. **A Double Bar** consists of two vertical lines which mark the end of a piece, or a section of it.



75. **Rhythm.**—The division of musical ideas or sentences into metrical portions ; time and accent as applied to melody.

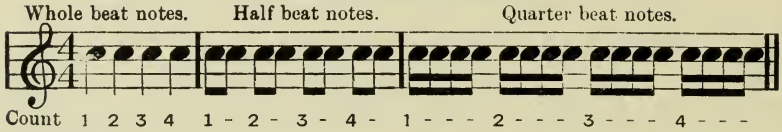
Duple Time, two divisions, or beats, in a bar.
Triple Time, three „ „ „
Quadruple (Common) Time, four divisions, or beats, in a bar

76. **Time Signature.**—The two figures following the key signature, written in the form of a fraction, are called the time signature.

77. **Simple Time.**—Bars of two, three, or four beats, or counts, are called "Simple," because each beat can be divided into halves or quarters.

EXAMPLE 74.

SIMPLE COMMON TIME.



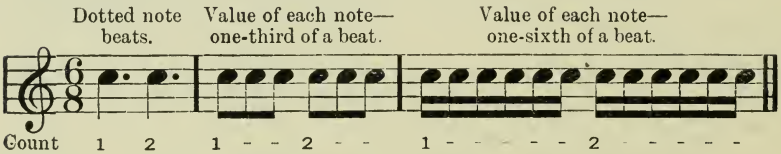
78. **Fractional Value of Beats.**—The semibreve being the standard note from which all time signatures are derived, the *higher* figure in a time signature denotes the number of beats to be counted in each bar, whilst the *lower* figure applies to the fractional value of each beat.

EXAMPLE 75.

$\frac{2}{4}$, two-fourths	of a semibreve		(2 crotchets)	in a bar.
$\frac{3}{8}$, three-eighths	,,	,,	(3 quavers)	,,
$\frac{4}{2}$, four-halves	,,	,,	(4 minims)	,,
$\frac{6}{8}$, six-eighths	,,	,,	(6 quavers)	,,
$\frac{9}{4}$, nine-fourths	,,	,,	(9 crotchets)	,,

79. **Compound Time.**—Music having dotted note beats is written in compound time, because each beat can be divided into thirds or sixths of a beat.

EXAMPLE 76.



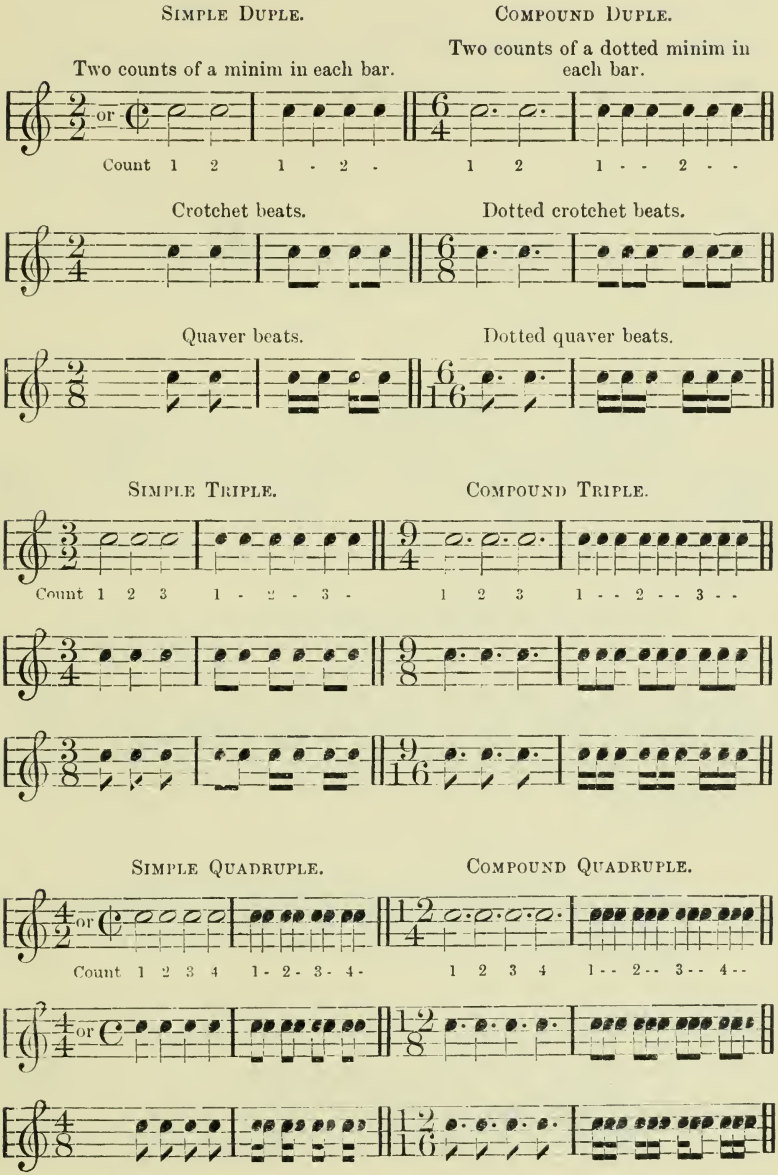
80. Simple time signatures may be turned into compound time signatures by multiplying the higher figure by 3 and the lower by 2.

EXAMPLE 77.

	Simple Time.		The Same Compounded.
Three twos	$\binom{2}{4}$	are	6
Twice four		are	8

81. The simple time of any compound time signature may be obtained by dividing the upper figure by 3 and the lower by 2.

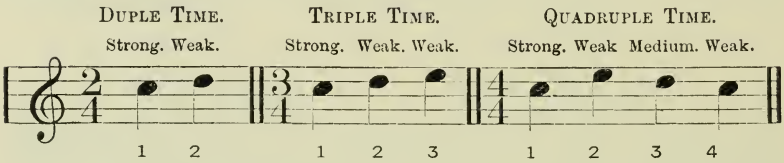
LIST OF TIME SIGNATURES IN GENERAL USE.



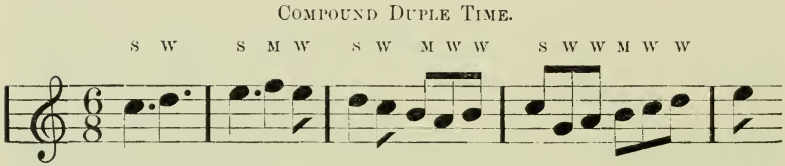
82. **Alla Breve Time.**—This sign ₵, which is frequently found in old church music, implies two or four minim beats in each bar, and is called Alla Breve, or Alla Capella, time. The same sign, C, without the vertical line, which is now rarely used, signifies Quadruple Time, or four crotchets in a bar.

83. **Accent** is stress, or emphasis, given to certain notes. There are three degrees of accent—viz., (1) Strong, (2) Medium, (3) Weak. Except under certain conditions, the strong accent falls on the first beat, and the weaker accents occur as follows :

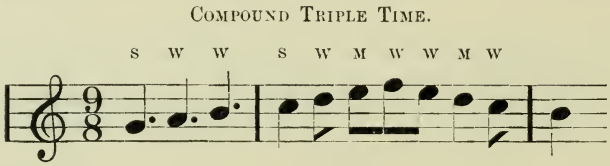
Example 78.



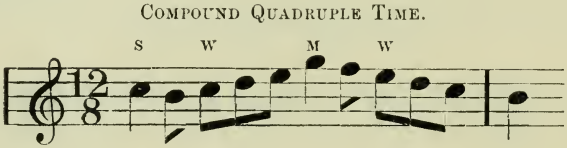
Example 79.



Example 80.

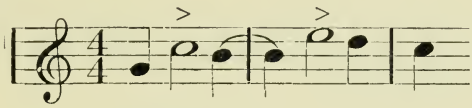


Example 81.

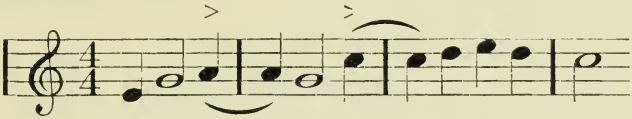


84. **Syncopation** occurs when stress is given to an unaccented part of a bar, or when the last note of a bar is tied to the first of the next. Also, when a note of weak accent is tied to one with strong accent immediately following, the accent is then given to the first note of the two.

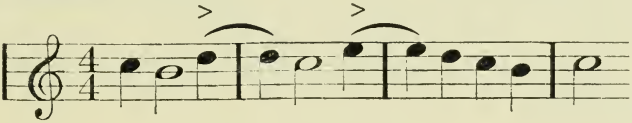
Example 82.



Example 83.

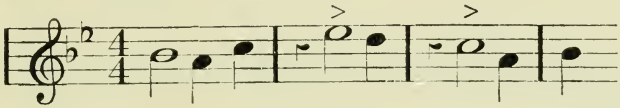


Example 84.



85. The introduction of rests sometimes disturbs the accent, and causes a passage to be syncopated.

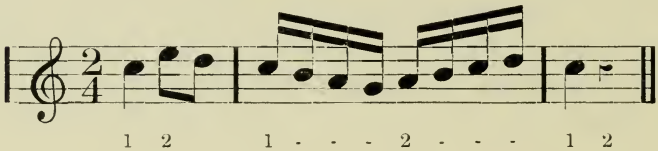
Example 85.



86. **Grouping of Notes.**—In the various species of time, the principal beats and accents are more clearly defined by notes shorter than crotchets being joined by their hooks. In simple times, joined notes of equal value are grouped in twos and fours.

EXAMPLE 86.

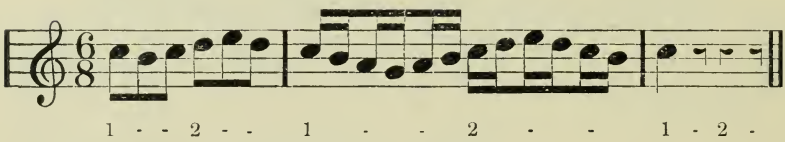
SIMPLE DUPLE TIME.



87. In compound times, notes shorter than crotchets are grouped in threes and sixes, each beat being of the value of a dotted note.

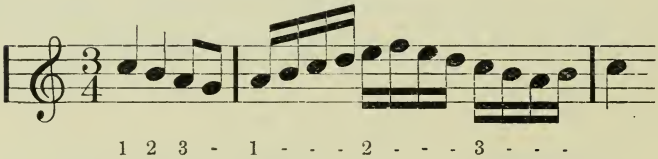
EXAMPLE 87.

COMPOUND DUPLE TIME.



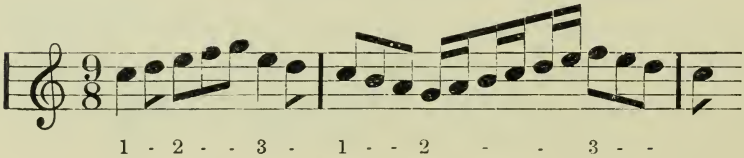
EXAMPLE 88.

SIMPLE TRIPLE TIME.



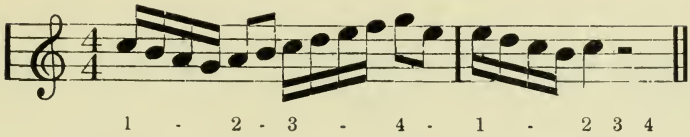
EXAMPLE 89.

COMPOUND TRIPLE TIME.



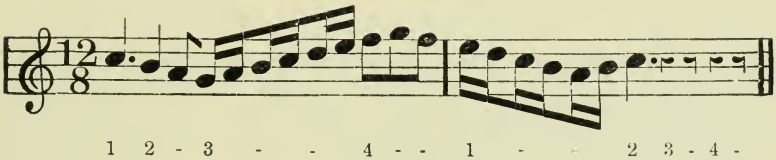
EXAMPLE 90.

SIMPLE QUADRUPLE TIME.



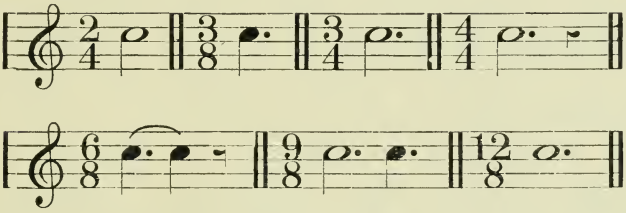
EXAMPLE 91.

COMPOUND QUADRUPLE TIME.



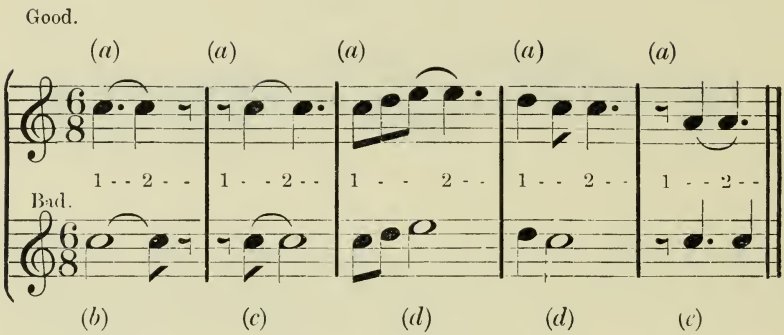
88. **Note Duration.**—In simple and compound times, a single note representing a sound lasting two divisions of a bar is correct if used as follows:

EXAMPLE 92.



89. In compound times, a note representing a sound lasting for one division of a bar and a portion only of the next, or a portion of a division and the whole of the next, is incorrect.

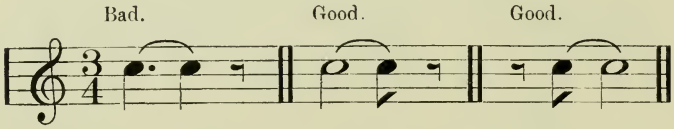
Example 93.



90. The dotted note beats at (*a*) in the above example are clear, and do not cover more than one division in each case, but at (*b*) the minim lasts for a whole division and a portion of the second, whilst at (*c*) the tied note represents the sound covering a portion of the first division and the whole of the next. At (*d*) the minims also transgress, and at (*e*) the dotted crotchet overlaps. Each dot between the staves represents a third portion of a division, or count.

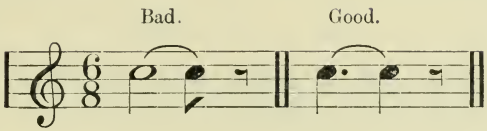
91. In $\frac{3}{4}$ time, two tied notes written as follows cannot represent a sound of the value of five quavers, as this induces compound time :

Example 94.



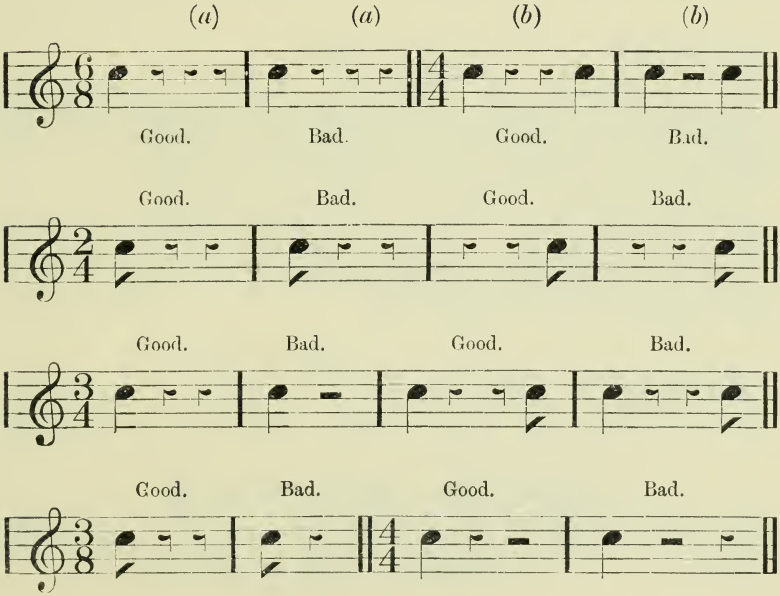
92. In $\frac{6}{8}$ time, a sound of the value of five quavers written as follows is incorrect, as this induces simple triple time :

EXAMPLE 95.

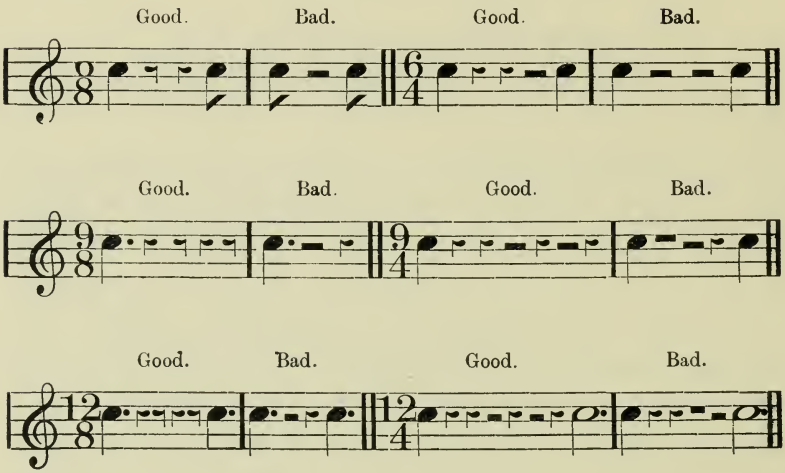


93. **Bar Completion.**—The treatment of silent portions of bars with rests is of much importance. Each division of a bar should be complete in itself with notes or rests, except in cases where notes and rests of greater value than one division are permissible. When two rests or counts occur in the same division, the longer one should precede the shorter, and should be placed on the accented portion of the bar. [See (*a*) below.] In $\frac{4}{4}$ time a minim rest is not permitted between two crotchets. [See (*b*).]

EXAMPLE 96.

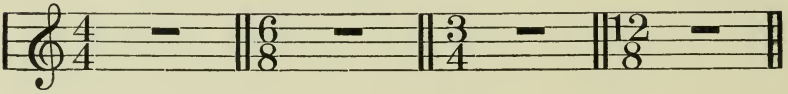


Example 96—*continued.*



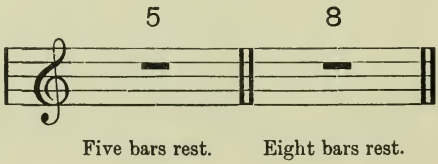
94. **Whole Bar Rests.**—A semibreve rest may be used for a whole bar irrespective of time signature.

Example 97.



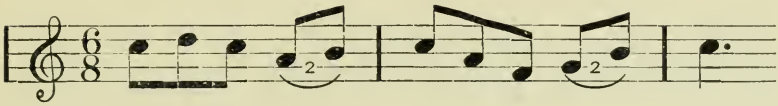
95. Rests of more than one bar are indicated by a figure placed over a blank bar.

Example 98.



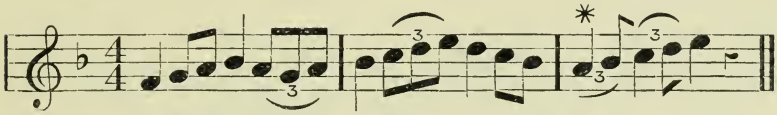
96. **A Duplet** is a group of two notes played in the time of three of the same time.

Example 99.



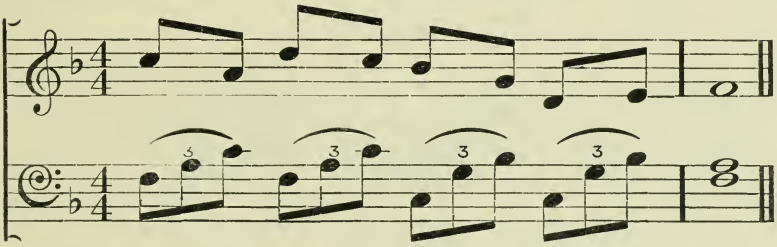
97. **A Triplet** is a group of three notes played in the time of two of the same kind. Sometimes the first two notes of a triplet are treated as one. (See *)

Example 100.

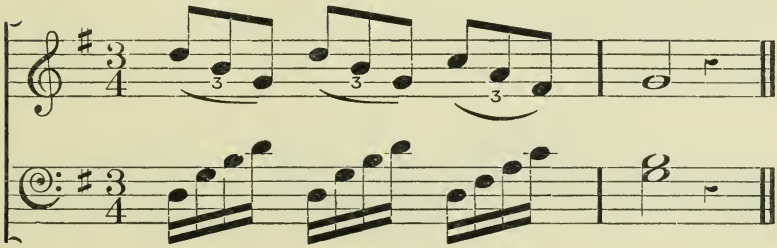


98. A triplet may be played against a group of two or four notes, as follows :

Example 101.

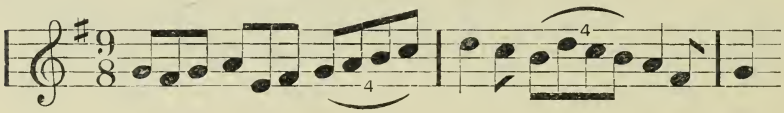


Example 102.



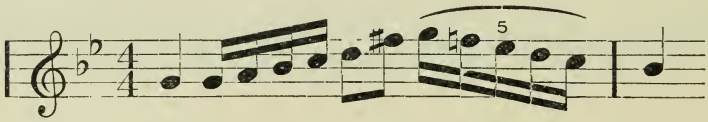
99. **A Quadruplet** is a group of four notes played in the time of three of the same kind.

Example 103.



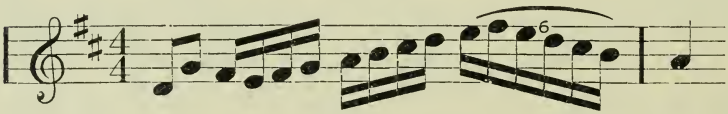
100. **A Quintuplet,** or **Quintolet,** is a group of five notes played in time of four (or three) of the same kind.

Example 104.



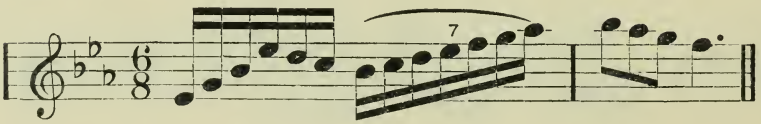
101. **A Sextuplet,** or **Sextolet,** is a group of six notes played in the time of four of the same kind.

Example 105.



102. **A Septuplet, Septolet,** or **Septimole,** is a group of seven notes played in the time of six or eight of the same kind.

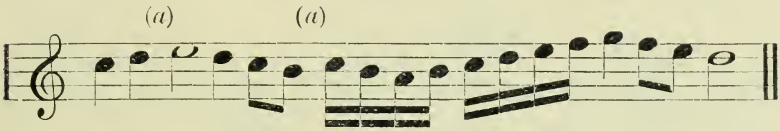
Example 106.



THE BARRING OF GIVEN PASSAGES.

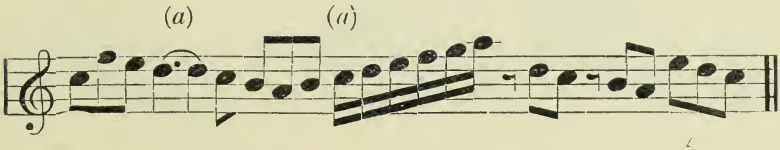
103. These passages should be carefully read over with the object of getting some mental impression by which the student will be able to discover the notes to which the principal accents are given. In simple duple and simple quadruple times groups of four quavers and semiquavers occur, and the first note of such groups takes the principal or secondary accent, which occurs immediately after the place where a bar line should be inserted, or at the beginning of the second part of the bar. A bar line is also sometimes needed in front of a longer note, such as a crotchet or a minim. These tests do not in every case begin or end with a complete bar. By placing bar lines at (*a*) in the following example, simple quadruple time ($\frac{4}{4}$) suggests itself.

Example 107.



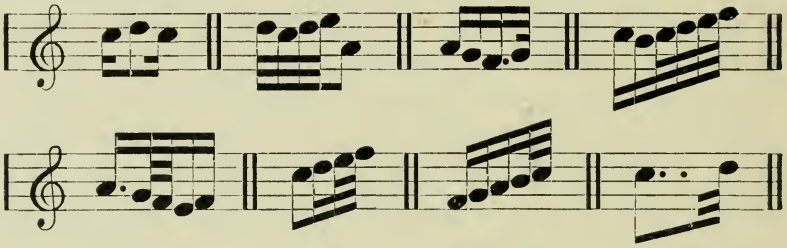
104. Groups of three or six equal notes are found in simple triple, and in the various kinds of compound times. The principal accent often falls on the first of a group of quavers or semiquavers, and in the following example the grouped notes prove that the passage is written in compound time. A bar line sometimes occurs between two tied notes, so by placing bar lines at (*a*) the cue to a compound time signature ($\frac{6}{8}$) will be obtained.

Example 108.



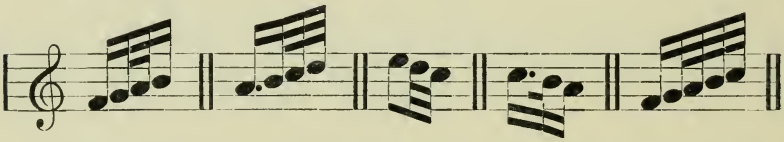
105. Irregular groups of notes, very similar to the following, sometimes appear in barring tests. The foregoing occur in simple times indicated by these signatures, $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$. Each group is equivalent in value to a single crotchet.

Example 109.



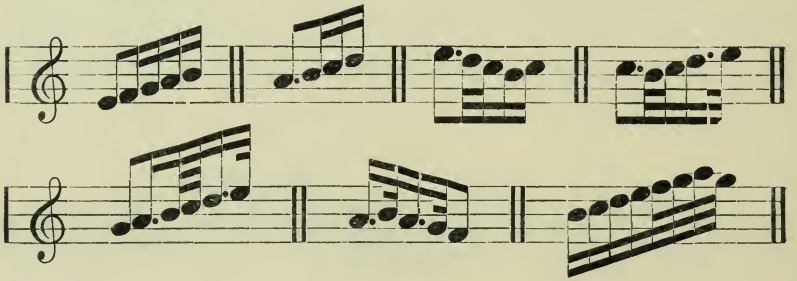
106. These groups occur in compound duple, triple, and quadruple times, such as $\frac{6}{16}$, $\frac{9}{16}$, and $\frac{12}{16}$, and each group is equivalent in value to a dotted quaver.

Example 110.



107. These groups occur in simple triple ($\frac{3}{4}$) time, also in compound duple, triple, and quadruple times, such as $\frac{6}{8}$, $\frac{9}{8}$, and $\frac{12}{8}$, and each group is equivalent in value to a dotted crotchet.

Example 111.



CHAPTER VII

THE MEANINGS OF TERMS AND SIGNS

A	At, for, with, in, by, to.
A cappella	In the style of church music.
A poco a poco . .	Little by little.
A tempo	In strict time.
A piacere	At will, changing the time at the discretion of the performer.
Ad libitum, or ad lib .	
Accelerando, or *accel* .	Gradually quicker.
Acciaccatura . .	A grace note, a crushing note.
Adagietto	Not so slow as *Adagio.*
Affettuoso . . .	Tender, affectionately.
Affettuosamente . .	With tenderness.
Affrettando . . .	Hurrying.
Agitato	With emotion, agitated.
Al, or *alla* . . .	In the style or manner of.
Al segno	Repeat to the sign 𝄋
Alla marcia . . .	In the style of a march.
Allargando . . .	Enlarged, broad.
Allegretto	Cheerfully, but not so quick as *Allegro.*
Amabile	Tender, graceful.
Amarevole	Bitter, sad.
Amorevole	Lovingly.
Amoroso	In a gentle and affectionate style.
Ancora	Again, once more, also.
Andante	At a moderate pace.
Andantino . . .	Slower than *Andante.*
Animando . . .	Animated.
Animato	With spirit.
Appenato	Sorrowful, sad.

Appassionato . .	Passionately, with emotion.
Appoggiatura . . .	Leaning note, note of embellishment.
Ardito	With spirit.
Arioso	A melody.
Arpeggio	Playing the notes of a chord one after the other in imitation of a harp.
Assai	Very, more, extremely.
Attaca subito . . .	Begin the next movement immediately.
Barcarola	In the style of a Venetian boat song.
Ben, or *bene* . . .	Well, good.
Ben marcato . . .	Well marked, strongly accented.
Ben sostenuto . .	Well sustained.
Bis	Twice, repeat the passage.
Burlesco	Comic, humorous.
Brillante	Brilliantly.
Brioso	Lively, vigorously.
Cadenza	A cadence or close, an ornamental passage.
Calcando	Pressing forward hurrying the time.
Calmato	Calm, tranquil
Calore	Warmth, fire.
Calando	Gradually softer and slower.
Cantabile	In a singing style.
Cantando	The sounds to be blended gracefully and softly into each other.
Cantilena	The principal melody or part.
Capriccioso . . .	Fanciful, capricious.
Col, or *colla* . . .	With the.
Col arco	With the bow (violin).
Col canto	With the melody, or voice.
Colla parte	With the performer, implying that the accompanist must take the time from the singer or player.
Colla voce	

Come	As.
Come prima . . .	As before, as at first.
Come sopra . . .	As above, as before.
Comodo	Easily, quietly, with composure.
Con	With.
Con affetto . . .	With warmth and great expression.
Con amore . . .	With an affectionate expression.
Con anima . . .	With animation.
Con bravura . . .	With spirit.
Con brio	With fire, spirit.
Con delicatezza . .	Delicately.
Con dolore . . . / *Con duolo* . . .	With sadness, grief.
Con energia . . .	With energy.
Con espressione . .	With expression.
Con fuoco	With fire.
Con forza	With force.
Con grazia . . .	With grace.
Con gusto	With taste.
Con maesta . . .	With majesty.
Con moto	With motion, lively.
Con passione . . .	With passion, with feeling.
Con sordini . . .	With the mute (violin).
Con spirito . . .	With spirit, life.
Con tenerezza . . .	Tenderly.
Crescendo, *cres.*, or <	Gradually louder.
Da	From.
Da capo, or *D.C.* . .	Repeat from beginning.
Da capo al fine . .	Repeat from beginning to the word "Fine."
Da capo al segno . .	Repeat from beginning to the sign 𝄋
Da capo senza repetizione	Begin again, and then repeat to the Coda.
Dal	From the, by the.

Dal segno, or *D.S.*	Repeat from the sign 𝄋.
Deciso	With decision, firmly.
Decrescendo, *decres.* or >	Gradually softer.
Delicatamente, *Delicato*	Delicately, softly.
Desto	Sprightly.
Di	Of, with, for, in.
Di bravura	In a florid style.
Di grado	By degrees.
Di peso, or *diposta*	At once.
Diluendo	Dying away.
Diminuendo, *dim.*, or >	Gradually softer.
Divisi	Divided, separated (used in orchestral music).
Dolce, *Dolcemente*	Sweetly, softly.
Dolcissimo	Very sweet and soft.
Dolente, *Dolore*	In a plaintive style.
Dolorosa	Grief, sorrow.
Doppio movimento	In double time, as fast again.
Ed	And.
Energico	With energy.
E poi	And then.
Estinto	Gradually dying away.
Espressivo	With expression.
Feroce	Fiercely.
Fieramente	Vehemently.
Finale	Final, concluding, the last movement.
Fine	The end.
Forte, or *f.*	Loud.
Forte-piano, or *fp*	Implies that a single note is to be played loudly, followed by an immediate piano.
Fortissimo, or *ff*	Very loud.

Forza	Forcing, playing a note or chord louder than others in the same passage; sometimes marked >, ∧,
Forzando	
Forzato, or *fz* . . .	
Fuoco	With fire, energy.
Furioso	With great energy.
Giocosamente . . .	Humorously, merrily, gaily.
Giocoso	
Giojoso	Joyous, merry.
Glissando	Sliding the finger-nails rapidly along the keys.
Giusto	Right, exact.
Grave	Majestic, solemn.
Grandioso . . .	Grandly.
Grazioso	Gracefully.
Gusto	With taste.
Gustoso	With expression.
Il	The.
Impetuoso	Impetuous, boisterous.
Incalzando	Gradually louder and quicker.
La	The.
La prima	The first.
Langrimoso . . .	In a plaintive manner.
Lamentevole . . .	
Languido	In a feeble, languid manner.
Larghetto	Not so slow as *Largo*.
Largo	Very slow.
Legatissimo . . .	Exceedingly smooth.
Legato	Smoothly.
Leggieramente . .	Lightly, easily, swiftly.
Leggiero	
Lentamente . . .	Not so slow as *Largo*.
Lento	Very slow.
L'istesso tempo . .	In the same time as the previous movement.
Loco	Play precisely as written.
Lunga pausa . . .	A long pause.
Lusingando . . .	In a soothing, persuasive style.

Ma	But.
Ma non troppo . .	But not too much.
Maestoso	Majestic.
Mancando . . .	Decreasing, dying away.
Mano dritta, or *M.D.*	The right hand.
Mano sinistra, or *M.S.*	The left hand.
Marcato	Well marked, strongly accented.
Martellato	Hammered, with force.
Meno	Less.
Meno mosso . . .	With less motion, suddenly slower.
Mesto	Sad, mournful.
Mezzo	Half.
Mezzo forte, or *m.f.* .	Moderately loud.
Mezzo piano, or *m.p.* .	Rather soft.
Mezzo voce	Half the power of the voice, subdued tone.
Moderato	Moderate time.
Morendo	Dying away.
Molto, or *di molto* .	Very, extremely.
Mosso, or *moto* . .	Movement, motion.
Nel, or *nei*	In the, at the.
Non	Not, no.
Non tanto . . . / *Non troppo* . . .	Moderately, not too much.
O	Either, or.
Obbligato	A part that cannot be omitted.
Opus	A work, composition (as Op. 1, the first publication of a composer).
Ossia	Or, otherwise.
Ostinato	Obstinate, continuous.
Ottava	An octave, an eighth.
Ottava bassa . . .	An octave lower.
Parlando . . . . / *Parlante*	Accented, speaking, singing in a whisper: in a declamatory manner.
Pastorale . . .	In a pastoral style.
Patetica	Pathetic.

Perdendo	Gradually decreasing both in tone and time.
Perdendosi	
Pesante	Heavy, ponderous.
Piacevole	Pleasing, graceful.
Piangevole . . .	Doleful, lamentable.
Piano, or *p.*	Softly.
Pianissimo, or *pp.* .	Very softly.
Pietoso	Piteously, tenderly.
Più	More.
Più allegro . . .	Quicker, more lively.
Più lento	More slowly.
Più mosso . . .	More motion, quicker.
Più tosto	A little quicker.
Pizzicato	Pluck the string (violin).
Pochettino	A little.
Poco	
Poco a poco . . .	Little by little.
Poco forte	Moderately loud.
Poco presto . . .	Rather quick.
Poi	Then, after.
Pomposo	Pompous, stately, grand.
Portamento . . .	Gliding from a higher to a lower or from a lower to a higher note.
Precipitoso . . .	Hurrying, precipitous.
Presto	Very quick.
Presto assai . . .	As fast as possible.
Prestissimo . . .	The quickest time.
Prima	First, chief, principal.
Prima volta . . .	First time.
Quasi	As though, like.
Quasi recitativo . .	Like a recitative.
Quasi una fantasia .	As if it were a fantasia.
Questo	This, that.
Raddolcendo . . .	Gradually softer.
Rallentando, or *rall* .	Gradually slower.
Recitativo	Musical declamation, speaking in music.

Rinforzando, rinf., or *rf.*	Reinforcing, emphasising.
Replica	Repeat, repetition.
Repetizione . . .	
Risoluto	Resolute, bold.
Risvegliato . . .	Awakened, reanimated.
Ritardando, ritard, or *rit*	Gradually slower.
Ritenuto, riten., or *rit* .	Detained, slower, kept back.
Rococo	Old-fashioned, odd.
Rubato	Robbed, stolen, taking a portion of the duration from one note, and giving it to another.
Scemando	Decreasing in power.
Scherzo	Lively, sportive.
Scherzando . . .	Merry, playful.
Scherzoso	
Se	If.
Secondo	Second.
Sciolto	Free, light.
Segue	Go on with that which follows.
Semplice	With simplicity.
Sempre	Always.
Senza	Without.
Senza replica . . .	Without repetition.
Senza sordini . . .	Without the mute (violin).
Serioso	Seriously.
Sforzando, sf., > or ∧	Forcing a particular note or chord.
Sforzato	
Simile	In like manner.
Sino	Until, up to, as far as.
Slargando . . .	Enlarging, widening, gradually slower.
Slentando	Gradually slower.
Smorzando	Fading away.
Soave	Sweetly, gently.
Solo	A piece for one voice or instrument.

Sonore	Sonorous, resonant, full-toned.
Sorda	Muffled, veiled tone.
Sospirando . . .	Sighing, very subdued, doleful.
Sostenuto	Sustaining the tone, keeping the notes down their full duration.
Sotto voce	Softly, in a low voice.
Spianato	Smooth, even, without pathos.
Spiritoso	With spirit.
Staccato, or *stacc.* .	Detached.
Strepitoso	Noisy, boisterous.
Stringendo . . .	Hurrying, accelerating the time.
Sul, or *sulla* . . .	On, upon the, Sul G, on the G string (violin).
Sul ponticello . .	Play near the bridge (violin).
Svegliato	Brisk, lively.
Tacet	Be silent.
Tanto	So much, as much.
Tempo comodo . .	Convenient time.
Tempo giusto . . .	In exact time.
Tempo ordinario . .	At ordinary pace.
Tempo primo . .	The same time as at first.
Tempo rubato . . .	Robbed or stolen time, irregular time.
Tenerezza . . . . / *Teneramente* . . .	Tenderly, delicately.
Tenuto, tenute, or *ten* .	Sustained, or kept down the full time.
Tosto	Quick, rapid, swift.
Tranquillamente . .	Tranquilly.
Tranquillo . . .	Calmness, tranquillity.
Tre corde	Three strings, release the left pedal in a pianoforte.
Trio	A composition for three performers.
Troppo	Too much.
Tutta forza . . .	The whole power, as loud as possible.

Tutte, or *tutti* . . .	All the entire band or chorus, or both.
Un	A, an, one.
Una corda . . .	One string, in pianoforte music it indicates that the soft pedal or left pedal should be used.
Un pochettino . .	A little, a very little.
Veloce	Swiftly, quickly.
Vellutata . . .	Smooth, velvety.
Vigoroso	Boldly, vigorously.
Vivace	With life, spirit.
Vivacissimo . . .	Very lively, extreme vivacity.
Vivo, or *con vivacita* .	Vivacity, liveliness.
Volante	Flying, a light and rapid series of notes.
Volta	Time, see 1*ma volta*, 2*da volta*.
Volti subito, or *V.S.* .	Turn over quickly.

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108. **Phrase.**—A short musical sentence, a musical thought, or idea.

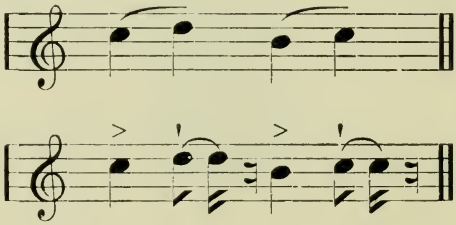
109. **Phrasing.**—Dividing musical sentences into sections. A phrase is often indicated by means of a slur ⌒.

110. **Slur.**—When two notes are slurred, the first should be slightly accented, or pressed, whilst the second should be played lightly.

Example 112.

Written.

Played.



111. **Staccato.**—Signs are here given of the various degrees of staccato:

(*a*) Mezzo, or slurred staccato, in which the notes are slightly shortened.

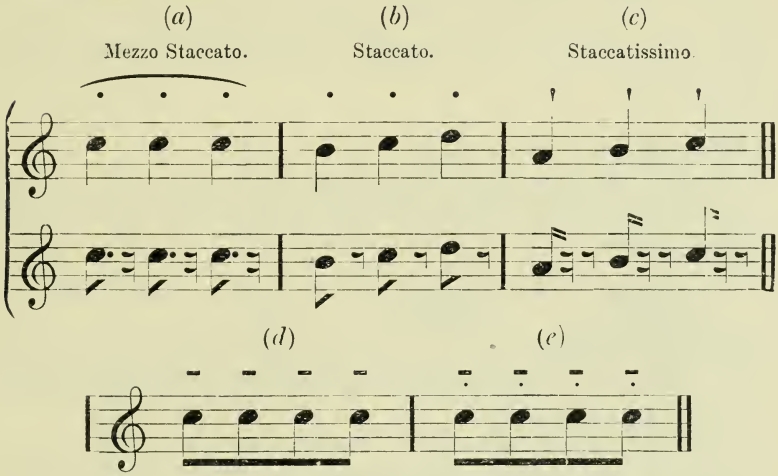
(*b*) Staccato, in which the notes receive about half of their length value.

(*c*) Staccatissimo, played a quarter of their value in length.

(*d*) Played heavily, and slightly staccato.

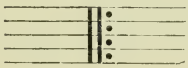
(*e*) Played heavily, and more staccato.

Example 113.



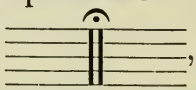
112. **Repeats.**—Two or four dots following a double bar indicate that the music between this and the next double bar is to be repeated. When placed before a double bar, the music between this and the previous double bar is to be repeated.

Example 114.



Example 115.

113. **Pedal.**—The word pedal, or its abbreviation, ped., in pianoforte music indicates that the right pedal is to be pressed down and held until this sign ✳ occurs.

114. **Pause.**—This sign 𝄐 placed over a note or rest signifies that the sound or silence is to be indefinitely prolonged at the pleasure of the performer. When a pause is written over a double bar  , or if the word FINE (finish) appears in a similar position after "DA CAPO," this indicates that the piece is to end there.

115. **Metronome Times.**—The letters M.M. followed by a note and figures indicate the speed of performance by the metronome, a clockwork time-beating instrument.

EXAMPLE 116.

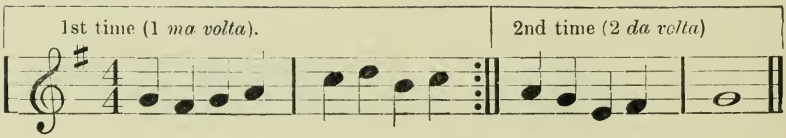
M.M. 𝅗𝅥 = 60, means this number of minim beats to the minute.

M.M. ♩ = 112, means this number of crotchet beats to the minute.

M.M. ♩. = 132, means this number of dotted crotchet beats to the minute.

116. **1 Ma Volta, 2 Da Volta.**—These signs occur when a bar or bars marked 1st time, or 1 ma volta, are to be omitted after the repeated part has been played, and the part marked 2nd time, or 2 da volta, played instead.

EXAMPLE 117.



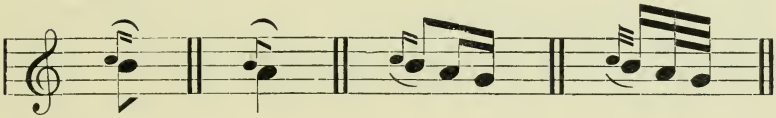
CHAPTER VIII

MUSICAL ORNAMENTS AND ABBREVIATIONS

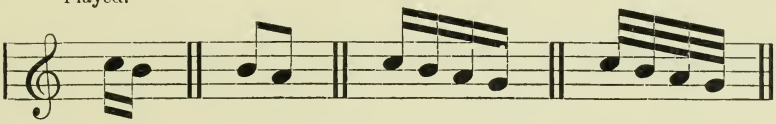
117. **The Appoggiatura** (leaning note) was formerly written as a small note in the works of the old masters, but is now usually written as a note of full size, and receives the exact time value as written. It is an accented note, and when written as a small note it takes half the time value from the principal note, which follows it, and both are equal.

EXAMPLE 118.

Written.



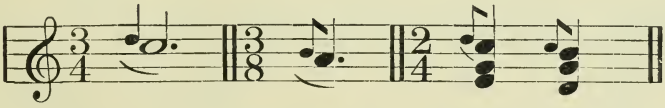
Played.



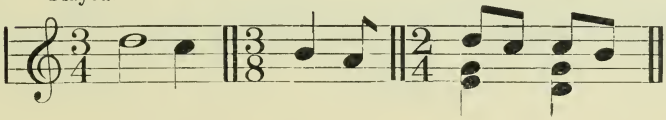
118. When written before a dotted note, the appoggiatura generally takes two-thirds of the value of that note.

EXAMPLE 119.

Written.



Played.

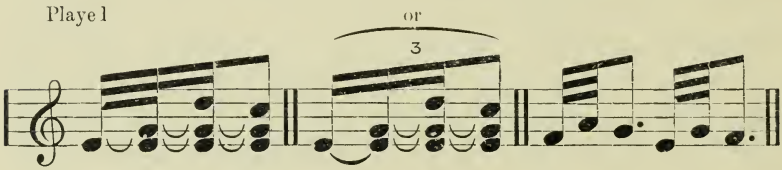


EXAMPLE 120.

Written.

Appoggiatura with Arpeggio Chord. Double Appoggiatura.

Played

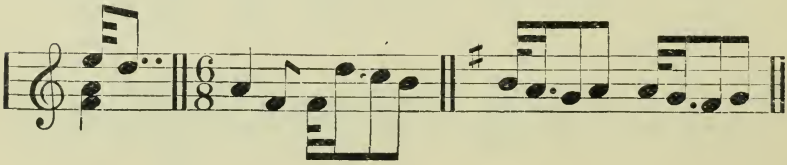


119. **The Acciaccatura** (crushing note) is a small quaver note with a stroke through its hook (𝅘𝅥) to distinguish it from the appoggiatura. It is written before a principal note, and is played as quickly as possible without taking any appreciable time from the note which follows it.

EXAMPLE 121.

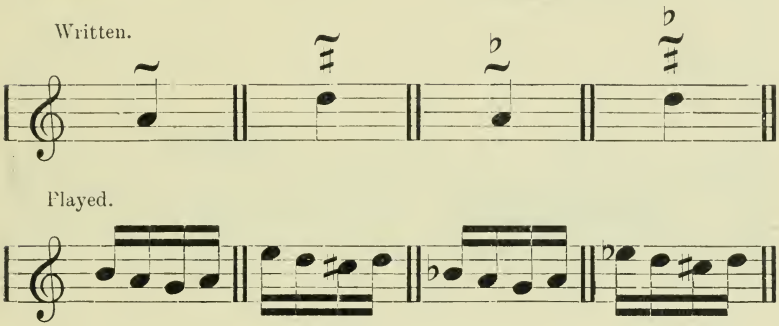
Written.

Played.



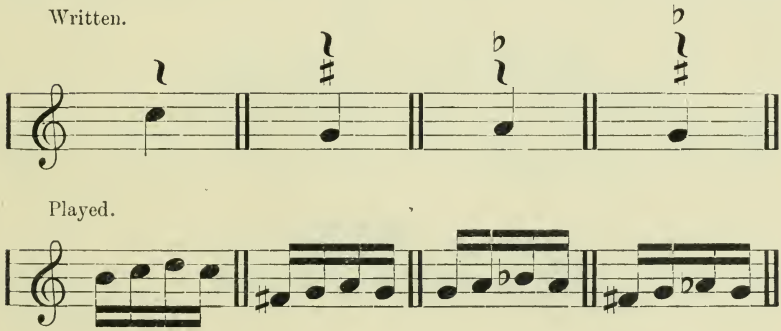
120. **The Turn,** or **Gruppeto** (∼), consists of a group of four notes beginning with the note above the one over which the turn is placed, followed by the principal note itself, the note below, and finishing with the principal note. When written over a single undotted note, the notes are equal. A sharp, flat, or natural written over or under the turn applies to the upper or lower note respectively.

Example 122.



121. **The Inverted Turn** (∿) consists of four notes which are played in the reversed order, beginning on the note below the principal one, as follows :

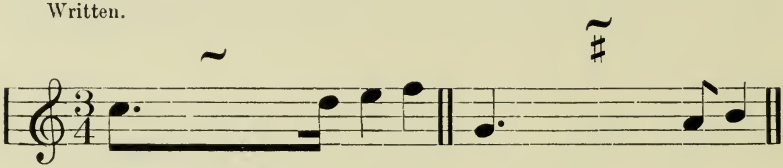
Example 123.



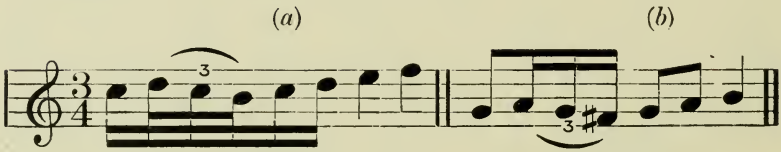
122. When a turn is written over a dotted note, its final note takes the value of the dot. [See (*a*) and (*b*).]

EXAMPLE 124.

Written.



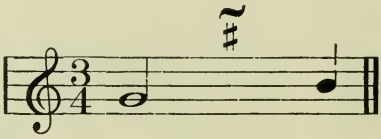
Played.



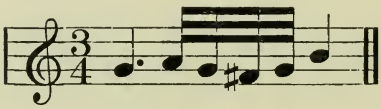
123. The turn is played as follows when written after a long undotted note:

EXAMPLE 125.

Written.



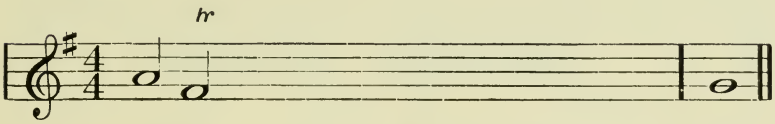
Played.



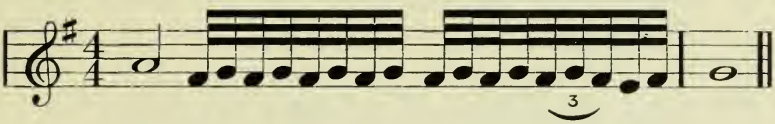
124. **The Shake,** or **Trillo,** written thus, *tr*, is a rapid alternation of a given note and the note above it, generally ending with a turn. The notes in the shake equal in time value the written note, and in some cases this necessitates the writing of a triplet near the shake. (See footnote *)

EXAMPLE 126.

Written.

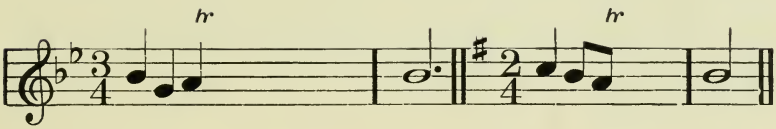


Played.

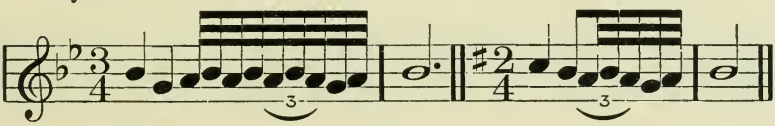


EXAMPLE 127.

Written.



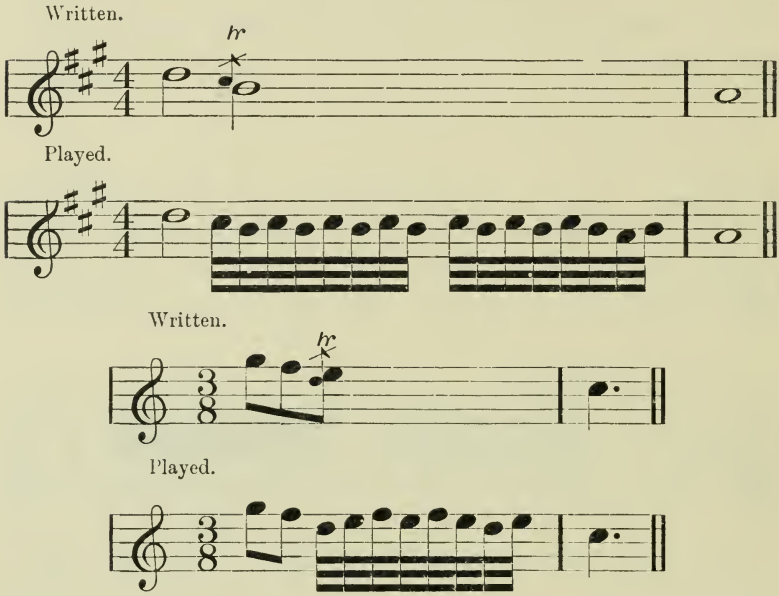
Played.



* The number of notes in a shake depends on the pace of the piece. For instance, a shake in a piece marked *Presto* would consist of fewer notes than if it were marked *Adagio*.

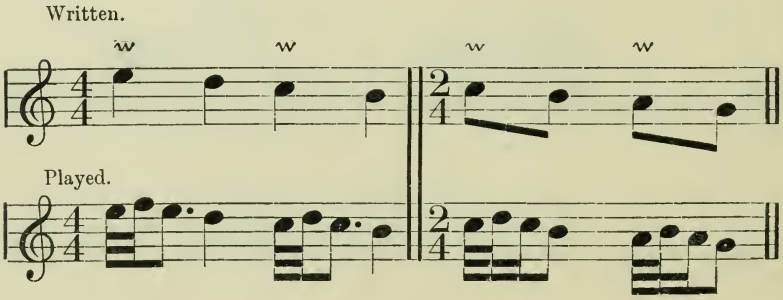
125. A shake begins on the note above or below the given note if it is preceded by a small note.

EXAMPLE 128.



126. **The Upper Mordent,** w (*German Pralltriller*), consists of the written note and the note of the scale above, played as quickly as possible, returning to the written note.

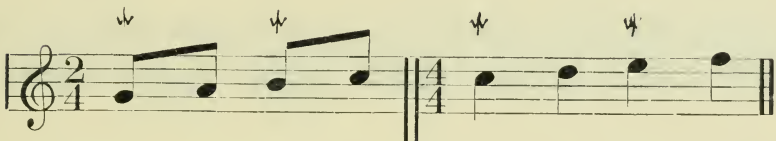
EXAMPLE 129.



127. **The Lower** or **Inverted Mordent,** (*German Mordent*), consists of the written note and the note of the scale below (unless otherwise indicated), played as quickly as possible, returning to the written note.

Example 130.

Written.



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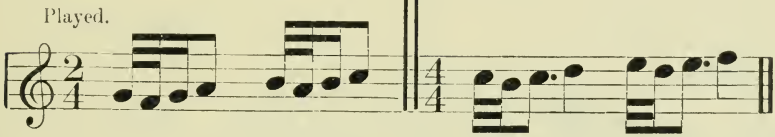
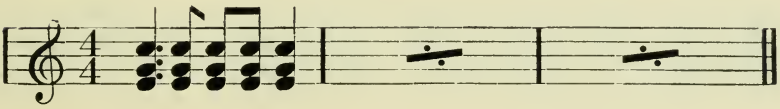


128. **Abbreviations.**—These signs are used when notes or passages have to be repeated, and in manuscript writing much time is saved by their use.

129. This sign or implies that a whole bar or consecutive bars of notes have to be repeated.

Example 131.

Written.



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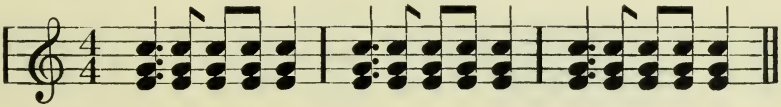
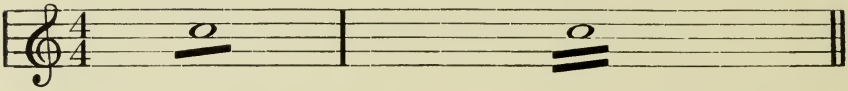


EXAMPLE 132.

Written.



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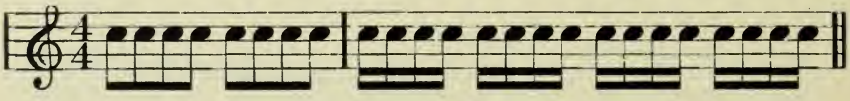
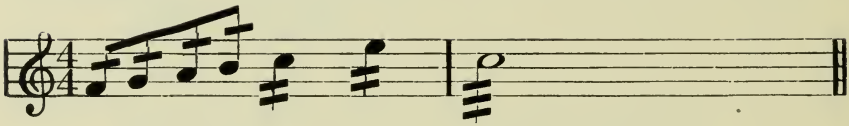


EXAMPLE 133.

Written.



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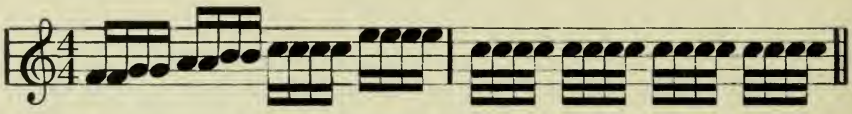
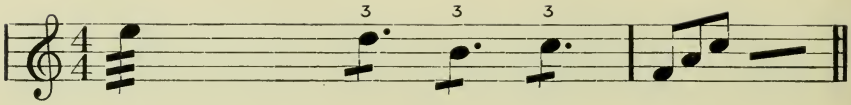
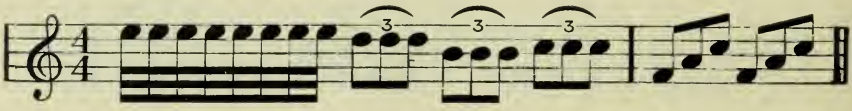


EXAMPLE 134.

Written.

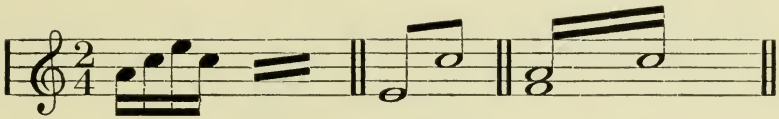


Played.

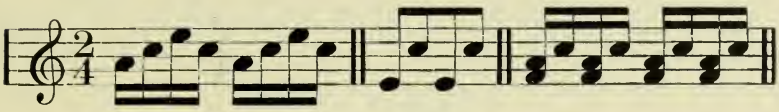


EXAMPLE 135.

Written.

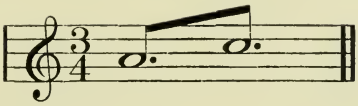


Played.

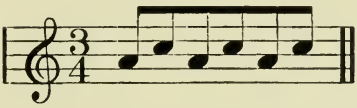


EXAMPLE 136.

Written.



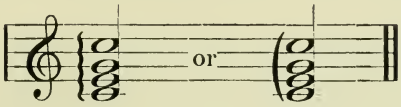
Played.



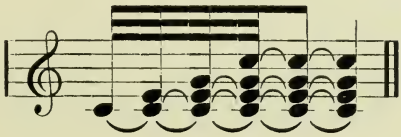
130. **Arpeggio Chords.**—The notes in these chords are played rapidly one after the other.

EXAMPLE 137.

Written.

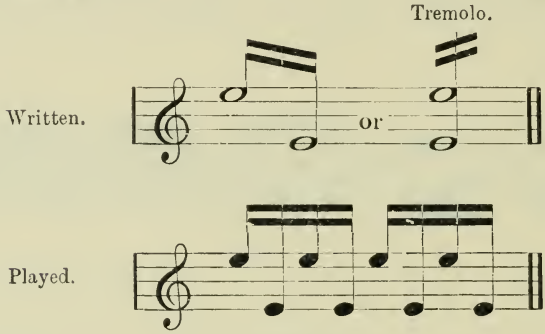


Played.



131. **Tremolo.**—This word signifies that the notes are to be repeated with great rapidity, producing a tremulous effect.

Example 138.



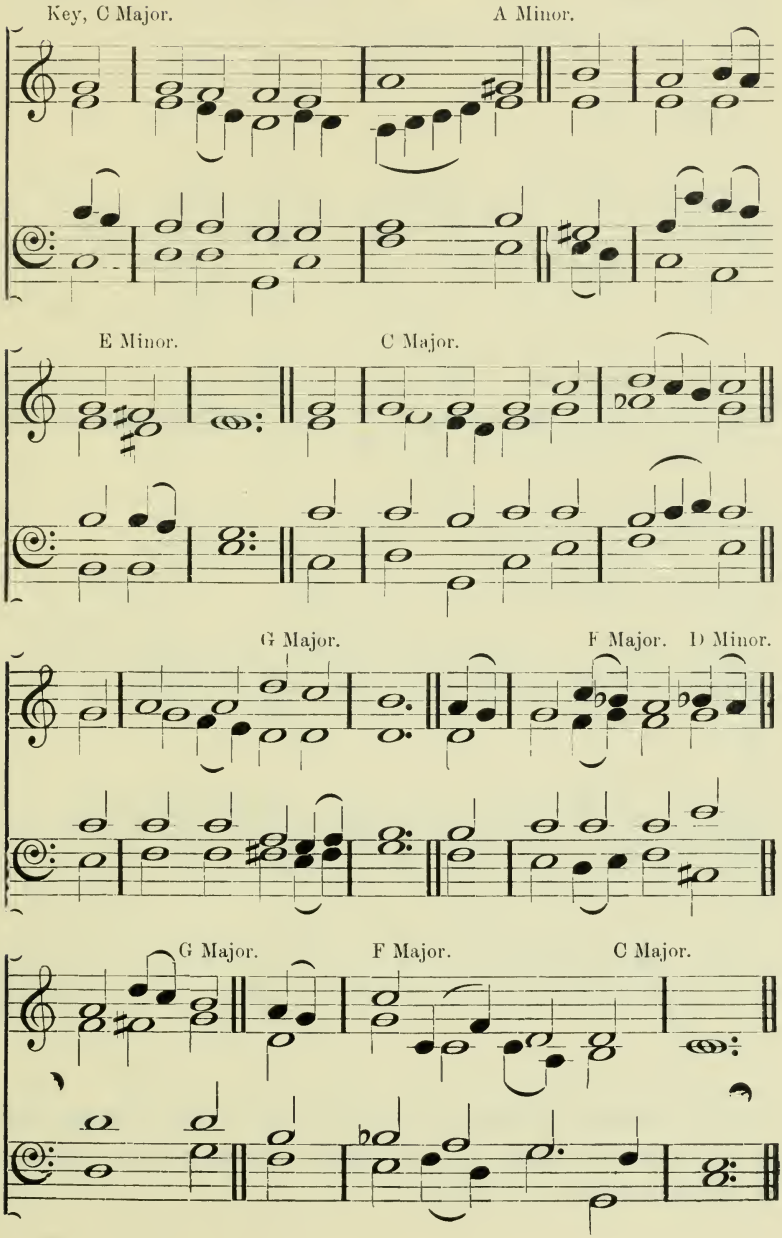
CHAPTER IX

MODULATION, MELODY, HARMONY, SHORT SCORE, VOCAL SCORE, AND FULL SCORE

132. **Modulation** is a change of key, going from one key to another—say from C to G or F Major. In the following chorale, written specially for this work, there are modulations from the opening key (C Major) to its relative minor key (A Minor), and to all related keys, including G Major, a fifth above; F Major, a fifth below; and to their relative minor keys (E and D Minor):

Example in Modulation.

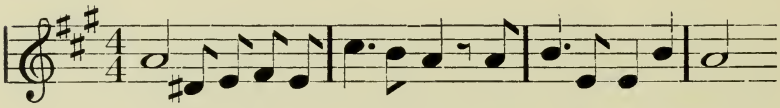
C. J Frost, Mus Doc.



133. **A Melody** is a progression of single sounds, a song, a tune, a vocal or instrumental solo, producing an agreeable effect upon the ear.

EXAMPLE 139.

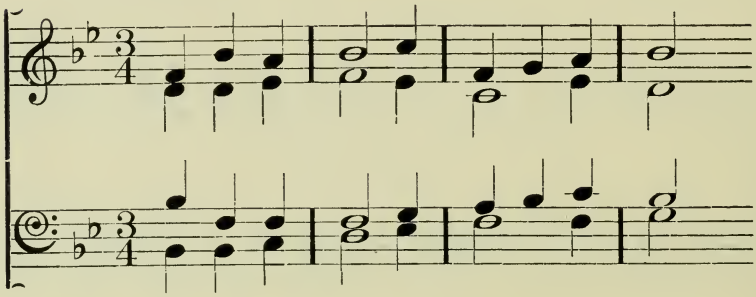
Extract from "Maritana." WALLACE.



134. **Harmony** is the art of writing and combining sounds so as to form chords, and of treating these chords according to certain rules.

EXAMPLE 140.

Four part harmony. BEETHOVEN.



135. **Short Score** is the writing of all the parts of a composition on two staves, similar to the above example.

136. **Vocal Score.**—In this style of writing, each vocal part is written on a separate stave, and sometimes a pianoforte part is added.

EXAMPLE 141.

Extract. HENRY SMART.

SOPRANO. Queen of the night, a - rise! un - veil!

ALTO. Queen of the night, a - rise! un - veil!

TENOR. (8ve lower.) Queen of the night, a - rise! un - veil!

BASS. Queen of the night, a - rise! un - veil!

PIANOFORTE.

137. **Full Score.**—A score containing the whole of the vocal and instrumental parts of a composition, written on separate staves placed under each other. The following is an extract from Beethoven's Ninth Symphony, twenty-three staves deep (page 268, Peters' Edition), but, owing to limited space, the parts necessarily occupy two pages.

In order not to confuse the student, it should be explained that the clarinets, horns, and trumpets are transposing instruments, and for important reasons their parts have key signatures, which do not apparently

agree with the key signatures for the strings, etc. The difference, however, is only in the names of the written notes, as the orchestral parts are in harmony with each other. At a later stage the student may study orchestration, and then all will become clear.

EXAMPLE 142.

Prestissimo. (𝅗𝅥 = 132.) BEETHOVEN.

Stave

Flauto Piccolo. 1

Flauti. 2

Oboi. 3

Clarinetti in A. 4

Fagotti. (Bassoons). 5

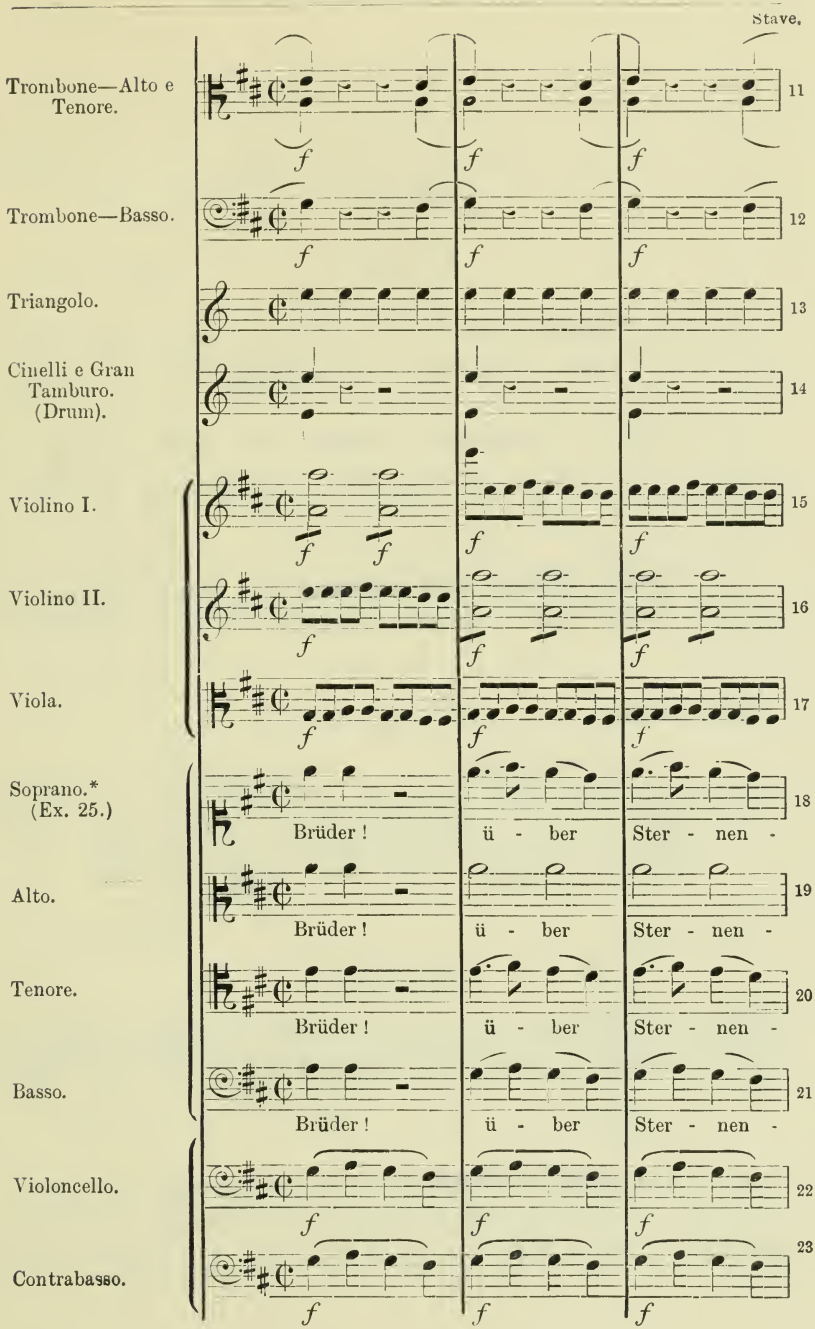
Contra-fagotto. (Double bassoon). 6

Corni in D. (Horns). 7

Corni in D. (Horns). 8

Trombe in D. (Trumpets). 9

Timpani in D & A. (Drums). 10


Stave.
Trombone—Alto e Tenore.
Trombone—Basso.
Triangolo.
Cinelli e Gran Tamburo. (Drum).
Violino I.
Violino II.
Viola.
Soprano.* (Ex. 25.)
Alto.
Tenore.
Basso.
Violoncello.
Contrabasso.
Brüder ! ü - ber Ster - nen -
11
12
13
14
15
16
17
18
19
20
21
22
23

CHAPTER X

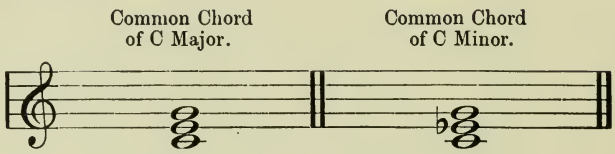
TRIADS

138. **A Triad** consists of a bass, or lower note, and a third and fifth, whatever their quality.

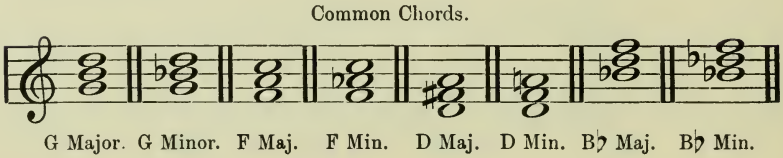
139. **Major Common Chord.**—A triad having a perfect fifth and a MAJOR third is a major common chord.

140. **Minor Common Chord.**—A triad having a perfect fifth and a MINOR third is a minor common chord.

EXAMPLE 143.



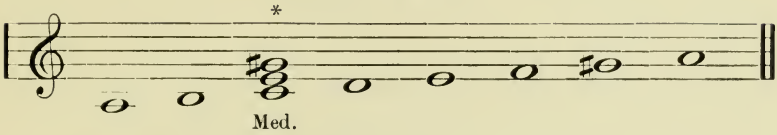
EXAMPLE 144.



141. **An Augmented Triad** has a major third and an augmented fifth, and is found on the mediant of the harmonic minor scale. (See * Ex. 145 and 146.)

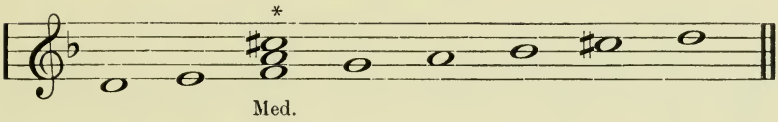
EXAMPLE 145.

Scale of A Minor.



EXAMPLE 146.

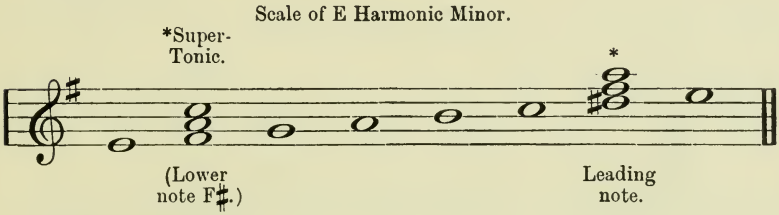
Scale of D Minor.



142. **A Diminished Triad** has a minor third and a diminished fifth. It is found on the leading note and on the supertonic of the harmonic minor scale ; also on the leading note of the major scale. (See *)

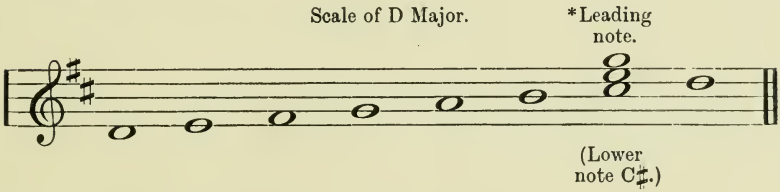
EXAMPLE 147.

Scale of E Harmonic Minor.



EXAMPLE 148.

Scale of D Major.



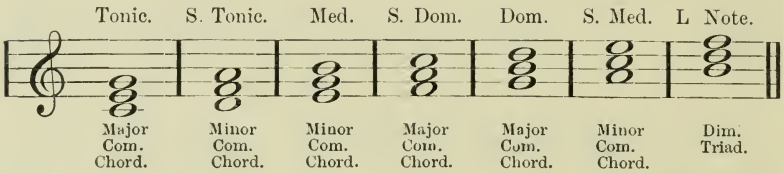
143. In determining the position of augmented and diminished triads, the young student might copy the above examples in all keys by writing out each scale.

He should take care not to overlook the effect of the sharps and flats in each key signature upon the notes in each triad.

144. In the major scale there are three major and three minor common chords, and one diminished triad.

Example 149.

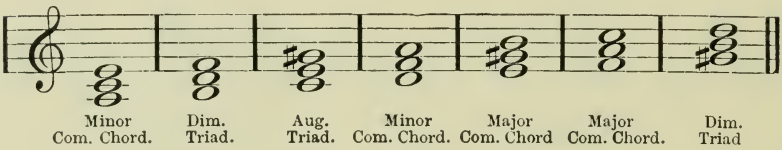
Key C Major.



145. In the harmonic minor scale there are two major and two minor common chords; also one augmented and two diminished triads.

Example 150.

Key A Minor.



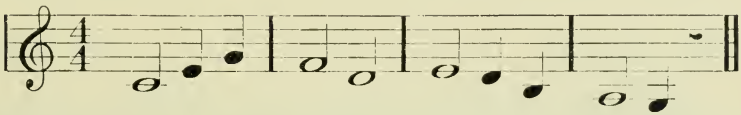
CHAPTER XI

CLEF AND KEY TRANSPOSITION

146. **Clef Transposition** is the changing of a musical composition from one clef to another, with or without changing the pitch—say, from the G to the F or C clefs, or *vice versa.* To do this correctly students must always remember that the position of the C clef is on "Middle C," *between* the treble and bass staves. (Par. 20.)

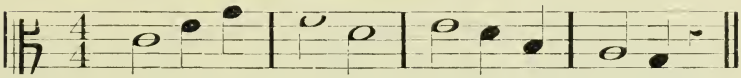
EXAMPLE 151.

(*a*)



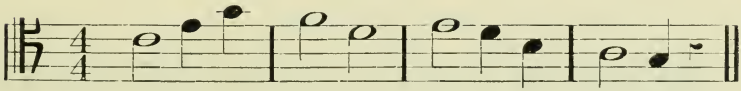
Written on the alto stave at the same pitch.

(*b*)



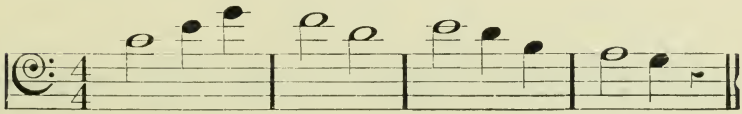
Written on the tenor stave at the same pitch.

(*c*)



Written on the bass stave at the same pitch.

(*d*)



EXAMPLE 152.

(a)

Written an octave lower on the same stave.

(b)

Written an octave higher on the treble stave.

(c)

Written two octaves higher on the treble stave.

(d)

EXAMPLE 153.

(a)

Written an octave lower on the alto stave.

(b)

Written an octave lower on the tenor stave.

(c)

Written two octaves lower on the bass stave.

(d)

EXAMPLE 154.

(a)

Written an octave higher on the treble stave.

(b)

Written two octaves higher on the treble stave.

(c)

Written an octave higher on the alto stave.

(d)

EXAMPLE 155.

(a)

Written on the alto stave at the same pitch.

(b)

Written an octave higher on the treble stave.

(c)

Written an octave lower on the bass stave.

(d)

147. **Key Transposition** is the changing of the pitch from a higher to a lower key, or vice-versa, and at this stage the student should be able to determine the key (major or minor) of examples used as transposition tests.

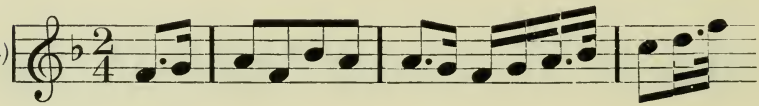
This is more difficult in a melody than in a harmonized passage consisting of chords, but the following hint may be useful :

The leading note in the minor key is always, without exception, an accidental ; therefore, the following example, having a key signature of one flat, must be in the key of F Major, owing to the fact that the leading note of its relative minor key (D Minor) does not appear:

EXAMPLE 156.

DUSSEK.

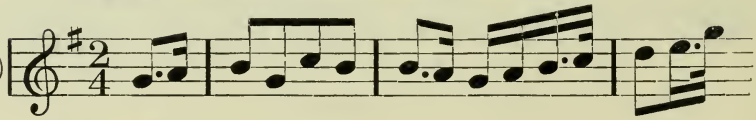
(a)



Key F Major.

Transposed a whole tone, or major second, higher.

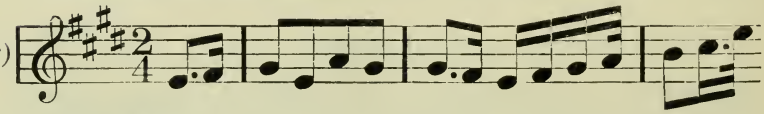
(b)



Key G Major.

Transposed a diatonic semitone lower.

(c)



Key E Major.

EXAMPLE 157.

(a)

Key E Major.

Transposed a minor third higher.

(b)

Key G Major.

Transposed a major third lower.

(c)

Key C Major.

148. Sometimes an example beginning in a certain key modulates to its dominant, relative minor, or some other key. Accidentals are therefore necessary, and wherever one appears in the example, it must necessarily appear either as a sharp, flat, or natural in the corresponding part of the transposed version.

EXAMPLE 158.

(a) Modulating (leading) note to key of G Major.
(b) ,, ,, ,, ,, A Minor.

(a) (b)

(a)

Key C Major.

Transposed a perfect fourth higher.

(b)

Key F Major.

Transposed a minor third lower.

(c)

Key A Major.

149. Accidental sharps, flats, and naturals do not in every case induce modulation, as chromatic accidentals sometimes occur which do not effect a change of key. Modulation from one key to another can only take place by the use of the modulating or leading note of the new key, and, as already mentioned, the leading note in the minor key is always an accidental. (Par. 32.) However, neither of the accidental sharps in the following example is a leading note; therefore, they effect no change of key. The student should observe closely the changes of notation which occur in the severally transposed versions which follow:

Example 159.

(*a*) Chromatic accidentals.

(*a*) (*a*)

(*a*)

Key C Major.

Transposed a whole tone, or major second, higher.

(*b*)

Key D Major.

Transposed a diatonic semitone lower.

(*c*)

Key B Major

Transposed a whole tone, or major second, lower.

(*d*)

Key B♭ Major.

EXAMPLE 160.

(*a*) Leading note to tonic key.
(*b*) Chromatic accidental.

BEETHOVEN.

(*a*) (*a*) (*b*)

(*a*)

Key G Minor.

Transposed a minor sixth lower.

(*b*)

Key B Minor.

Transposed a diatonic semitone lower.

(*c*)

Key F♯ Minor.

EXAMPLE 161.

(*a*) Chromatic accidental.
(*b*) Leading note to tonic key.

(*a*) (*b*)

(*a*)

Key A Minor.

Transposed a perfect fourth higher.

(*b*)

Key D Minor.

Transposed a perfect fifth higher.

(*c*)

Key E Minor.

Tra. sposed a minor seventh higher.

(*d*)

Key G Minor.

150. The key of the following example must, as the signature implies, be either D Major or B Minor, its relative minor key; but as the leading note of the latter does not appear, the key must, of course, be D Major, and notwithstanding that a sharp, flat, and natural are chromatically introduced, no change of key occurs.

In determining the key of an example of this character, all chromatic accidentals should be separated from the sharps or flats belonging to the key signature.

EXAMPLE 162.

(*a*) Chromatic accidentals.

(*a*) (*a*) (*a*)

(*a*)

Key D Major.

Transposed a semitone, or minor second higher.

(*b*)

Key E♭ Major.

Transposed a whole tone, or major second, lower.

(*c*)

Key C Major.

151. **Transposition from Major to Minor Key, or Vice Versa.**—In transposing a melody from a major to a minor key, or from minor to major, the key signature is altered if the TONIC is to be the same. The following chant is transposed from the major to the TONIC MINOR key. The leading note must therefore be

an accidental in the transposed version, owing to the changed key signature. Every note in each version bears the same letter name.

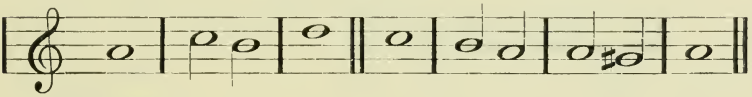
EXAMPLE 163.

TONIC MAJOR AND MINOR.

GOSS.

Key A Major.

The same transposed to TONIC MINOR key.



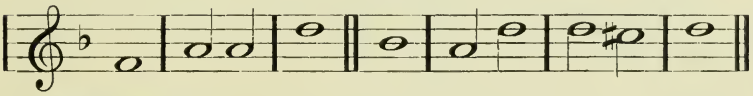
Key A minor.

152. The following is transposed from the MINOR to the TONIC MAJOR key. The leading note is therefore not treated as an accidental in the transposed version, owing to the changed key signature.

EXAMPLE 164.

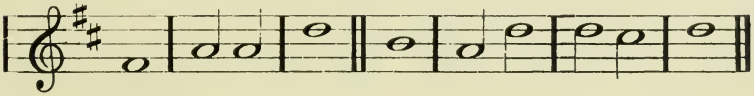
TONIC MINOR AND MAJOR.

OUSELEY.



Key D Minor.

The same transposed to TONIC MAJOR key.



Key D Major.

153. The student should be most careful to distinguish between a TONIC major and minor, and a RELATIVE major and minor key. Examples 163 and 164 have the same tonic, with altered key signatures, but the following show the **Relative** major and minor keys.

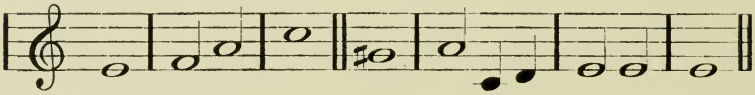
EXAMPLE 165.

RELATIVE MAJOR AND MINOR.

Key C Major. G. A. MACFARREN.

The same transposed to the **Relative Minor** key a minor third lower. The student is reminded that the relative minor key bears the same key signature as its relative major key.

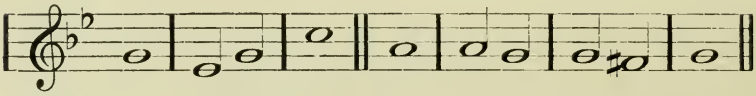
Key A Minor.



EXAMPLE 166.

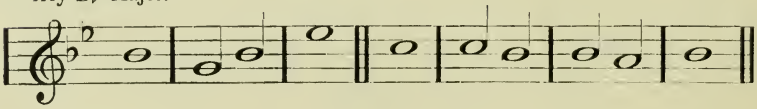
RELATIVE MINOR AND MAJOR.

Key G Minor. MONK.



The same transposed to the **Relative Major** key, the tonic being a minor third higher.

Key B♭ Major.



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